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IN THEIR OWN WORDS

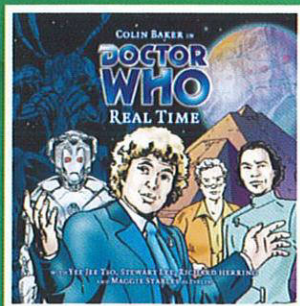
VOLUME SIX: 1997-2009

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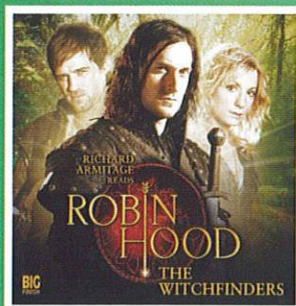
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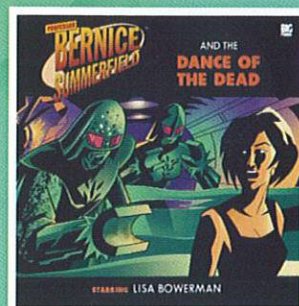
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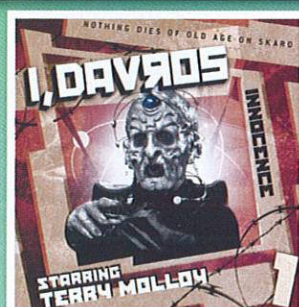
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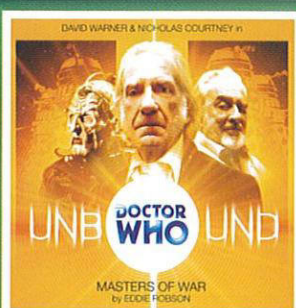
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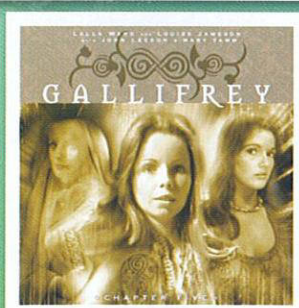
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IN THEIR OWN WORDS

VOLUME SIX: 1997-2009



INTRODUCTION

COMPILED BY
BENJAMIN COOK

EDITOR
TOM SPILSBURY

ASSISTANT EDITOR
PETER WARE

DESIGN
PERI GODBOLD

COVER BY
STUART MANNING

HEAD OF PRODUCTION
MARK IRVINE

MANAGING EDITOR
ALAN O'KEEFE

MANAGING DIRECTOR
MIKE RIDDELL

DISPLAY ADVERTISING
email orange 20 at:
panini.adsales@o20.co.uk

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Special gratitude to my fellow interviewers whose work I have quoted from. Above all, a big thumbs-up to our interviewees, whose generosity and enthusiasm over the last decade or so is hugely appreciated. I hope that this memoir does their story justice. BC

THANKS TO

Carole Ann Ford, Paul Spragg, Matt Bannister, Andrew Pixley – and everyone who's ever worked on the greatest television series of all time: *Doctor Who*.



Earlier this year, *Doctor Who* returned to BBC One after a 16-year hiatus, and instantly became what television executives call an "appointment show" – that rare breed of television programme that you schedule your evening around, the kind that you want to share with your peers. The longest-running sci-fi show in the world is back in business,' declared the Introduction to *In Their Own Words, Volume One*. Published in 2005, back when the David Tennant Era amounted to a handful of Big Finish audio dramas, a guest spot in a Richard E Grant webcast, something about teeth, and a unique way of saying "Barcelona!" (younger readers, please note – "Barcelona!" was 2005's "Geronimo!"), that first instalment of *DWM's In Their Own Words* hexalogy (we intended for it to be a trilogy, but it got out of hand) covered *Doctor Who's* formative years, from 1963 to 1969 – its rich history, and pre-history. 'It seemed to us to be the ideal time for this, the definitive story of the birth of a TV legend,' we went on, 'told through the eyes of the people who saw it happen, who made it happen.'

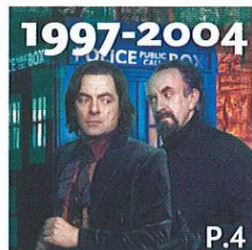
Well, here we all are, more than four years later, gathered for THE END!! (This is no time for subtlety.) You hold in your hands the sixth and, we promise, final volume of *In Their Own Words*, the ultimate account of the making of the greatest TV show in the world, bar none. (This is no time for modesty either.) In fact, as Steven Moffat, Matt Smith, et al, prepare to take us on brand new, thrilling adventures, it seems like the ideal time to tell the definitive story of the rebirth of a TV legend. So, this compilation of the best of *DWM's* extensive archive of exclusive interviews covers the years 1997 to 2009, offering fresh, multiple perspectives on what has been an incredible 13 years.

Except for 1998. Nothing much happened in 1998. Read on, you'll see what we mean. Worst. Year. Ever. Find out how *Doctor Who* went from being a fondly-remembered piece of TV history, the Time Lord's adventures continuing in novels, on audio and in webcasts, to become BBC One's best-loved and highest-rated drama series, with award-winning TV writer Russell T Davies at its helm. Discover how Christopher Eccleston's Ninth Doctor captured the hearts of a new generation, and how David Tennant's Tenth Doctor took the series to even greater heights; how *Doctor Who* took over Christmas, and how two acclaimed spin-off series, *Torchwood* and *The Sarah Jane Adventures*, expanded the empire further... and learn why the Moxx of Balloon must, under no circumstances, pick his nose. To illustrate their story (maybe not that last bit, with the Moxx and the nose-picking), we've selected hundreds of amazing pictures, many of which are published here for the first time anywhere. Two of our favourites are on page 74.

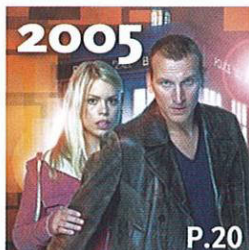
'Rest assured,' said the Intro to *Volume One*, 'this is not an obsessive, day-to-day account of every memo, every recording break, every supporting artist, every piece of incidental music, every *Radio Times* listing' – and that still stands for *Volume Six*. The idea is to reflect how the cast and crew of *Doctor Who* recall what they did and what happened to them. As such, our interviewees focus more on some episodes that others (poor *The Long Game*!), but that is the nature of memory and judgement, and that is the point of a memoir. It makes for a frank, forthright and insightful read – funny, poignant, provocative and, importantly, in their own words.

BENJAMIN COOK

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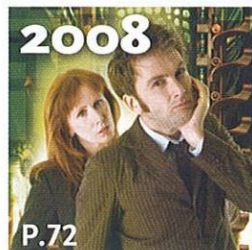
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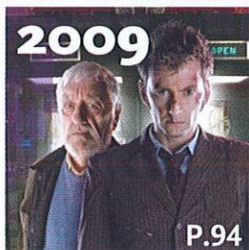
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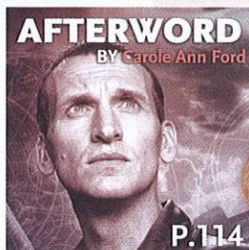
P.54



P.72



P.94



P.114



VOLU

1997-2004



YEARS OF REFUSAL

IN 1997, THERE SEEMED LITTLE HOPE THAT DOCTOR WHO COULD ONE DAY RETURN AS A TV SERIES. BUT DESPITE THIS, THE TIME LORD'S ADVENTURES IN OTHER MEDIA FLOURISHED. BBC BOOKS BEGAN PUBLISHING ITS OWN RANGE OF NOVELS; COMIC RELIEF PRESENTED A STAR-STUDED SPECIAL; STORIES WERE BROADCAST AS ANIMATED WEBCASTS ON THE INTERNET; AND A COMPANY CALLED BIG FINISH STARTED MAKING BRAND NEW AUDIO DRAMAS...

By 1997, the failure of the previous year's Doctor Who TV Movie to find a global audience, and the subsequent erosion of the BBC's hope that the programme could be turned into a multimedia franchise on the scale of Star Trek or The X-Files, seemed to have left the show in something of a limbo. The irony was, in ratings terms at least, the TV Movie – which introduced us to Paul McGann's Eighth Doctor – was anything but a failure in the UK, attracting over nine million viewers. In fact, it was one of the drama hits of the year. At the very least, it demonstrated a public appetite for Doctor Who.

Since 1991, Virgin Publishing had been producing two successful lines of original Doctor Who novels: the New Adventures (featuring the Seventh Doctor, as played on television by Sylvester McCoy) and, from 1994, the Missing Adventures (featuring the First to Sixth Doctors). Following the TV Movie, BBC Worldwide declined to renew Virgin's licence so that BBC Books could take over publishing Doctor Who fiction. In May 1997, Virgin launched New Adventures companion Bernice Summerfield on her own, Doctor-less adventures. The editor, Peter Darvill-Evans, explains...

PETER DARVILL-EVANS: "It occurred to us that it was a real shame to just fold up and pack away all of these wonderful characters and the background we had created, and to stop using this school of authors that had grown up around Doctor Who fiction publishing... Right back in 1991, when I was putting together the guidelines, I conceived the New Adventures as more than just a series of TV tie-in novels. At the time, I assumed that Doctor Who would never come back on television, and therefore I planned the New Adventures so that they could carry on just in case interest in Doctor Who dwindled." In fact, the opposite happened. BBC Books began publishing its own range of Doctor Who novels in June 1997. "In the early months of 1996, we got a letter from BBC Books saying that they were not going to renew our licence, so it was all very straightforward, and there wasn't any great deal of mystery about it." Interviewed by Matthew Jones, DWM 252

Virgin's last Doctor Who novel, Lance Parkin's The Dying Days, was the first – and final – New Adventures release to feature the Eighth Doctor. The first book in the BBC's range – which employed many of the same writers as Virgin – was The Eight Doctors, written by former Doctor Who script editor Terrance Dicks.

TERRANCE DICKS: "The BBC had never valued Doctor Who, which is why they always farmed it out. But BBC Enterprises realised, in 1996, that Virgin were doing two novels a month, and making money from it, so they cheerfully stole back the whole procedure, lock, stock and barrel! They hired young Steve Cole as editor, and he in turn asked me to do the first book...

The obvious thing to do was start off with a book that introduced the series to people who might not know the show or previous novels too well. The idea came to me that the new Doctor could lose his memory and have to visit all the others to regain it. It gives the Doctor a quest, and some diversity..." Interviewed by Peter Griffiths, DWM 275

The Eighth Doctor's adventures continued in comic-strip form, too, in the BBC-sanctioned Doctor Who Magazine, which had been running, without interruption, since 1979, even when the television show had been discontinued. Alan Barnes, who scripted most of the Eighth Doctor comic strips in DWM, believes that books and comics are very different media...

ALAN BARNES: "Novels have to be about 'deep problems', if you like, but a comic strip can only ever be as profound as the next fight scene... The things I've liked about the BBC Books' Doctor wouldn't be so appealing in a strip... but then they can't show him being as gung-ho and pro-active." Interviewed by Dave Owen, DWM 272

STEPHEN COLE: "The key traits of the Eighth Doctor are his honesty, his integrity, and his heroism. He's the antithesis of McCoy's darker version, and that's a nice tension." Interviewed by Dave Owen, DWM 272

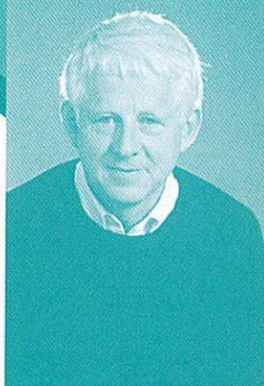
ALAN BARNES: "To be the Eighth Doctor, your protagonist simply has to conform to the core traits we see in the TV Movie: mad panic, grand gestures, and a constant sense of rushing to stay ahead of the game, being gloriously foolhardy about it... You must use him as a Hollywood-style hero figure to a far greater extent than any of the others, fighting his own way to the end of the line." DWM 272

In March 1999, the most ambitious Doctor Who skit ever made formed a major part of BBC One's bi-annual Comic Relief charity night. The Curse of Fatal Death, a 23-minute pre-filmed adventure executive-produced by Comic Relief co-founder – and writer of Four Weddings and a Funeral – Richard Curtis, starred rubber-faced actor Rowan Atkinson as an unofficial Ninth Doctor. It was written by sitcom supremo Steven Moffat, who had, in 1996, written a Doctor Who short story starring the Seventh Doctor and Bernice for the third of Virgin's Decalog anthologies. His wife, Sue Vertue, was one of the team producing the 1999 Comic Relief telethon...

STEVEN MOFFAT: "She knows I'm a big Doctor Who fan, so she said, 'Well, you could come and do a Doctor Who thing' – which I thought would be a two-minute sketch, but they all got very enthusiastic, because they realised that it still has quite a following, and it's a following that tends to spend quite a bit of money

In '97

Following a landslide victory for the Labour Party, John Major's Conservatives were voted out and Tony Blair became Prime Minister of the United Kingdom.



Richard Curtis



Steven Moffat



Above: Jim Broadbent is the Eleventh Doctor!

Top: The Thirteenth Doctor (Joanna Lumley), fiancée Emma (Julia Sawalha) and the Master (Jonathan Pryce) discover three settings!

Right: Richard E Grant being "lick-the-mirror handsome."



on it, so that's useful for Comic Relief. And it's got sufficient comedic overtones. And it was known that Rowan was quite interested in... playing the part of the Doctor." *Interviewed by Alan Barnes, DWM 278*

SUE VERTUE: "Doesn't he look brilliant? Like Oscar Wilde meets Boyzone!" *Interviewed by Alan Barnes, DWM 278*

In the final five minutes of The Curse of Fatal Death, Atkinson's Doctor regenerates into Richard E Grant's Tenth Doctor, then Jim Broadbent's Eleventh Doctor, Hugh Grant's Twelfth Doctor, and finally Joanna Lumley's Thirteenth Doctor! Was it difficult to pull in the celebs?

RICHARD CURTIS: "They didn't take much pulling, actually. Sometimes it's like pulling nails; this time it was like pulling a carrot. From soft earth. It's fun, and they get to wear a jacket. Comic Relief needs something that your famous people are going to want to do – and I know that Rowan, for instance, actually wanted to do *Doctor Who*. I mean, he wanted to read the script – he doesn't do anything he doesn't like – but the idea, basically, intrigued him. Hugh Grant, who I also asked – we've done two films together, and he trusts me. He thought it was a hoot, too. They were all very keen."

Might Atkinson make a *bona fide* Doctor one day?

"Who knows what might happen? We're always

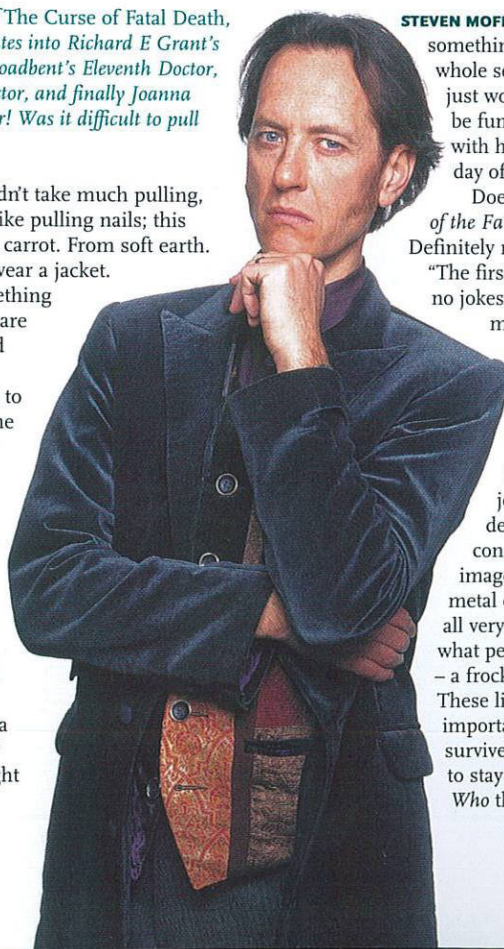
looking for things to write films about – but I feel this is a one-night stand between me and the Doctor at the moment." *Interviewed by Alan Barnes, DWM 278*

Isn't it every fan's dream to walk around the set of a Doctor Who adventure that you thought up yourself? Um, apparently not...

STEVEN MOFFAT: "Worry descends... There's something of a kick when you see the whole set-up, but the reality is you're just worried – that it'll be right, that it'll be funny, that people aren't snarling with horror at your script. The actual day of filming is just a day of stress."

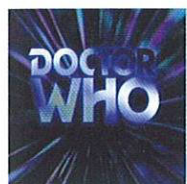
Does Steven consider *The Curse of the Fatal Death* a spoof or a comedy? Definitely not the former, he says...

"The first rule we made was: absolutely no jokes about shaking sets, or wobbly monsters, or crap acting, or any of those things." Rather, he is taking aspects of the original show and "realising them comedically. Like the comedic possibilities of time travel. There are a lot of time travel jokes in the first half." Steven describes how he chose the skit's constituent parts: "The general image of the man in a frockcoat, in a metal corridor, with his police box, is all very memorable and bold, and that's what people remember as *Doctor Who* – a frockcoat and a telephone kiosk... These little visual motifs are terribly important, I think, in characters that survive that amount of time. I tried to stay with those elements of *Doctor Who* that have been preserved as





popular myth, so I asked people what they knew about *Doctor Who* – I asked them what they remembered of the format, what it was about – and they remembered things like that he changed, that he fights the Daleks and the Master, that he's a Time Lord. They don't know



“Rowan wanted to do *Doctor Who*... he doesn't do anything he doesn't like.” Richard Curtis

he's not human. That's quite rarely known. In fact, they argued the toss on human, because he appears to be human and he dresses human, so why should he not be human? They think, as Sue said, that he's been struck by a meteorite or something that enables him to change his body at will – which makes as much sense as the rather crap explanation they introduced into the show!”

What's Steven's take on the character of the Master?

“The Master is terrible! He doesn't notice that he always loses! He loses *catastrophically* on every single occasion that he meets the Doctor – and he's still saying, ‘Ah, Doctor, you've foolishly got in the way of my fantastic plan!’ The Doctor's saying, ‘Get off, your plans are always crap. You couldn't even stop the Magna Carta from getting signed [in 1983 serial *The King's Demons*]. What are your chances with the Daleks?’” However, Steven couldn't be more pleased by the choice of actor playing the Comic Relief incarnation: “Jonathan Pryce was our first choice, and we happened to get him... He has the thing of being a hugely distinguished and brilliant actor, and he was a James Bond villain – so he brought his own costume! He *did*! He has the Nehru collar from *Tomorrow Never Dies* underneath all that, and he brought his beard from another film...” **DWM 278**

JONATHAN PRYCE: “I have to admit, I'm not a, a – what do you call a *Doctor Who*-ite? I'm not a fan. But it's something I know has always been there. I used to watch it on Saturdays years and years ago, but I certainly hadn't kept up with it, and I had no mental image of what the Master looked like. I saw photographs of, um – he was probably the first one. Roger Delgado, that's right! He had the small beard. Did Masters who followed him? Well, I'm definitely in the mould of the original one, with the beard and dark hair – to start with, anyway.”

So, what's the most evil thing you could do as the Master?

“You mean *apart* from killing the Doctor? Um – steal the Doctor's new wife, I think!”

Interviewed by Alan Barnes, **DWM 278**

Julia Sawalha played the unofficial Ninth Doctor's companion – and wife-to-be – Emma.

JULIA SAWALHA: “My advice from the director was to play her sort of Cheltenham virgin style. She's modern, but she's in the past. She's a little bit of everything.”

Was Julia ever a fan of *Doctor Who*?

“I could never really see the point of it, because I'm not a sci-fi sort of person. I don't really understand the realms of that kind of thing. I tuned in every now and again.” Indeed, she's surprised to learn that the Doctor doesn't do anything unseemly with his companions: “Had they never snogged? Oh *really*? It was kind of an unsaid thing, was it? Is he sort of asexual? Well, he's too busy saving the universe, isn't he? I think [Rowan's Doctor] looks incredibly sexy, actually.” Interviewed by Alan Barnes, **DWM 278**

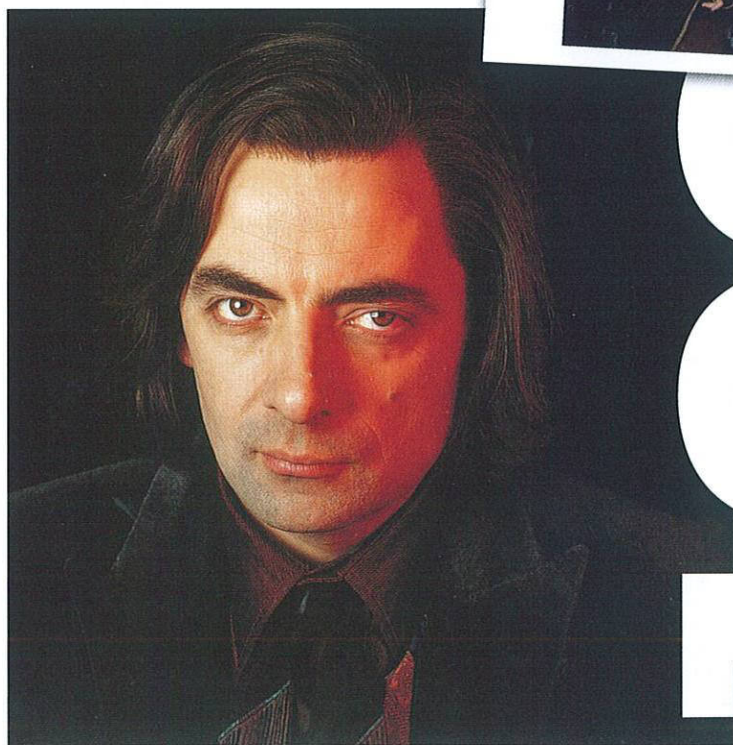
STEVEN MOFFAT: “I thought Rowan was perfect, if a little on the young side, because kids have always loved him... Although I loved Peter Davison and Paul McGann – probably the two best actors in the role – I don't think young, dashing Doctors are right at all. The Doctor should always be a bit more Picard and a bit

Left: The Daleks and the Master join forces in *The Curse of Fatal Death*.

Below 1: The Twelfth Doctor, as played by Hollywood heart-throb Hugh Grant. “Result!”

Below 2: The Master – dirty, after a few decades in dung...

Bottom: Rowan Atkinson as the ill-fated Ninth Doctor.





Top: Gary Russell, Stephen Cole, Nicholas Briggs and Jason Haigh-Ellery celebrate *The Sirens of Time*...

Below left: ... which starred Peter Davison, Sylvester McCoy and Colin Baker...

Below right: ... and featured Sarah Mowat as Elenya.



“The BBC listened to what we had done and offered us the *Doctor Who* licence...” Gary Russell

Indeed, in 1999, Big Finish Productions, the company behind five recent audio dramatisations of Virgin's Doctor-less New Adventures, announced that it had secured a groundbreaking licence from the BBC to produce all-new, full-length Doctor Who audio dramas on CD and cassette. The plays would be recorded in a fully-dramatised radio-play format using a number of established Doctor-and-companion pairings. Key players in the lengthy and delicate negotiations with the Beeb were Big Finish founder Jason Haigh-Ellery, and his co-producer Gary Russell, who had written Doctor Who novels for Virgin and BBC Books. Both were Doctor Who fans, and had first contacted the BBC regarding the licence around two years earlier...

GARY RUSSELL: “At that time, everything was in a state of flux due to the Paul McGann TV Movie, and BBC Worldwide was understandably reluctant to license out the franchise. So we went off and secured the

licence to do Virgin's *New Adventures* output – partly out of a desire to prove that science-fiction could be done on audio, but also to show the BBC that we were professional and prepared to go through the correct procedures. They listened to what we had done, and offered us the [Doctor Who] licence...” *DWM* 275

MARK GATISS: “Gary Russell sent me an e-mail saying, ‘Come to [DWM editor] Gary Gillatt's house this Sunday. Top secret!’ I thought, I know what's going on. I had a suspicion that they'd got the licence. Well, all the great and the good were there. It was like the 1890s, in an Oscar Wilde sort of way! I do remember dear Steven Moffat was there, although I didn't know him at all at the time. Gary Russell made the announcement, and Moffat left shortly afterwards – not in a huff or anything, but it became clear that they didn't have Paul McGann, and he was only interested in writing for a new Doctor, which I think is perfectly legitimate, because it would be like the equivalent of writing for a new series. He stayed for about an hour, and then said, ‘It's not really for me.’ But I was terribly excited, in a

ridiculous way. I was suddenly overflowing with ideas... You were able to finally write *Doctor Who*, knowing that you would be able to get Peter Davison to say the word ‘TARDIS!’” Interviewed by Anthony K McCail, *DWM* 333

Initially, Big Finish approached Tom Baker, Peter Davison, Colin Baker and Sylvester McCoy to reprise their Doctor Who roles. All but Tom agreed.

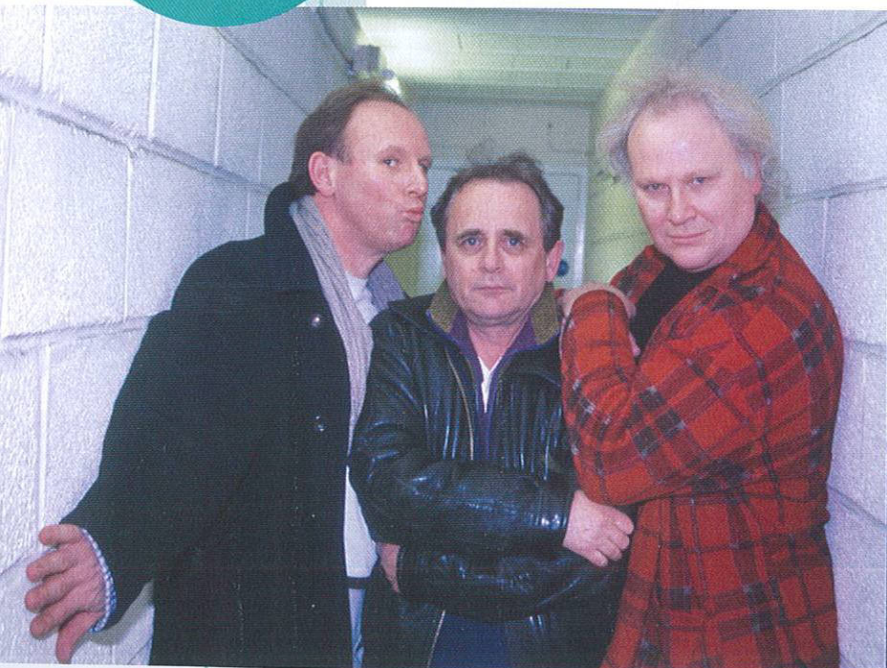
GARY RUSSELL: “Tom has very definite ideas about how he should play the Doctor. Tom wants to do Tom, I think, rather than the Fourth Doctor. Our principal belief with past Doctors is to provide reasonable facsimiles of their original television eras.” Interviewed by Benjamin Cook, *DWM* 312

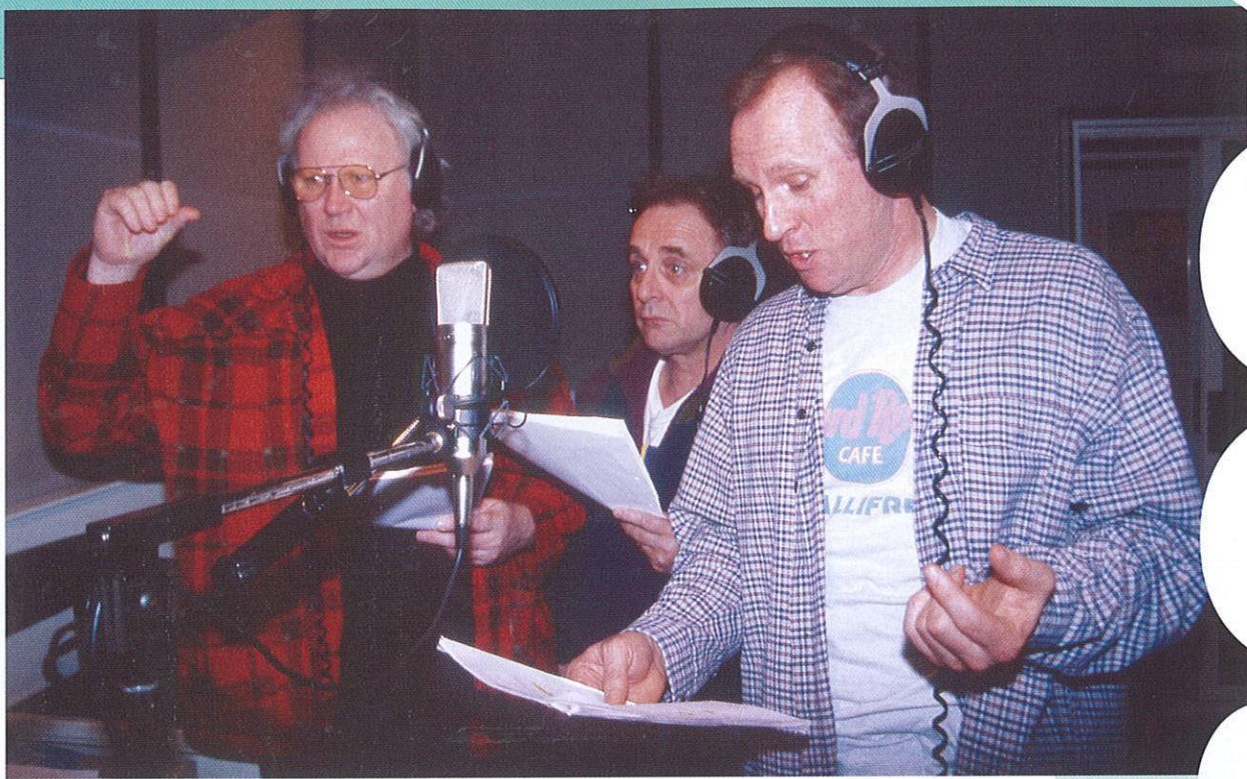
COLIN BAKER: “All drama works better on audio... You're providing the pictures, and I can look exactly how you want me to. I expect that my Doctor works better on audio than he would if I were still playing him on television. I look completely different, after all, but I'm much the same vocally; you can hardly tell the difference. I may have sunk into decrepitude, but on audio I'm still the lusty young male that I once was.”

Interviewed by Benjamin Cook, *DWM* 319

In '98

The most successful films of 1998 included *Saving Private Ryan*, *Shakespeare in Love*, *Armageddon*, *A Bug's Life*, *There's Something About Mary*, *Deep Impact* and *Dr Dolittle*.





PETER DAVISON: "It would be foolish to try to recreate the youthful Doctor of days gone by, so these audio stories let me look at different ways of playing him. Does that sound pretentious?" *Interviewed by Benjamin Cook, DWM 311*

SYLVESTER MCCOY: "Not only am I acting in *Doctor Who* again, but also I don't have to learn the lines – and now that I'm older, I quite enjoy sitting down between takes! I never dreamed that I'd still be playing the Doctor all these years after the television series ended. I was warned that I might, but I didn't imagine that I ever would..." *Interviewed by Benjamin Cook, DWM 303*

*The plays were recorded at studios in west London. The first release, in July 1999, was *The Sirens of Time*, a multi-Doctor story written and directed by Nicholas Briggs.*

NICHOLAS BRIGGS: "Since I can direct – and have quite a lot of experience directing, for video and theatre as well as audio – it seemed a fairly logical choice. It means that I know the material well, and can attend to any rewrites on the spot." *Interviewed by Mark Wyman, DWM 316*

PETER DAVISON: "The first one I did, with Colin and Sylvester, was just a bit of a giggle. I hadn't the foggiest idea what was going on, but I knew more than either of them! We all thought that it'd be a novelty product." *Interviewed by Benjamin Cook, DWM 313*

*Big Finish's second Doctor Who release, in October 1999, was *Fifth Doctor pseudo-historical thriller Phantasmagoria*, written by Mark Gatiss. Actor Mark Strickson reprised his television character of Turlough, and the following few releases saw the likes of Sarah Sutton (Nyssa), Nicola Bryant (Peri) and Sophie Aldred (Ace) return to the Who fold in their respective television roles.*

SARAH SUTTON: "In the first one I did [January 2000's *The Land of the Dead*], I was very nervous, because it all seemed such a long time ago – but it was amazing how quickly Peter and I got into the flow of things. I've certainly enjoyed each one. I've done quite a lot of radio plays, and I've always enjoyed having to concentrate just on your voice, because that's all you have. But I still have to do lots of huffing and puffing, which tends to make me very light-headed. I keel over a little at the end of each scene!" *Interviewed by Mark Wyman, DWM 299*

In November 1999, BBC Two aired a Doctor Who theme night presented by Tom Baker, featuring specially-shot



Above: History in the making – the three Doctors record *The Sirens of Time*.

Left: Actor and author Mark Gatiss (centre) also featured in *The Sirens of Time*, with John Wadmore and Sarah Mowat...

Below: ... and later appeared as the Doctor himself in BBC2's *Doctor Who* night, alongside aliens played by David Walliams and Paul Putner.

documentary material, rare archive footage, and new comedy sketches written and performed by Mark Gatiss and his Phantasmagoria co-star David Walliams.

MARK GATISS: "We were given *carte blanche* to do what we wanted, as long as it was funny... There have been a lot of *Doctor Who* spoofs over the years, but I've always thought they tended to be too general. I knew I didn't want to do anything where our Doctor has some earlier Doctor's hat, someone else's scarf, and someone else's pants, and then goes to the Planet of Butter to fight dustbins or some nonsense..." *Interviewed by Gary Gillatt, DWM 285*

MARK GATISS: "David had had an idea years ago about





Top: David Walliams and Mark Gatiss, on a mission to kidnap, photograph... and maybe even kiss Peter Davison!

Right: Tom Baker, the host of BBC2's *Doctor Who* night.

Below: Maggie Stables as Evelyn Smythe, companion to the Sixth Doctor on audio.

Bottom: Together at last! Colin Baker and Nicholas Courtney at the recording of *The Spectre of Lanyon Moor*.



two theatre ushers who kidnap Sylvester McCoy. That's what became the Peter Davison sketch. We got Peter quite early. My favourite line in that was, 'You know we always talked about maybe waiting outside Peter Davison's house in Belsize Park – which is where he lived back then! – 'drugging him with chloroform, bundling him in a car, and bringing him back here...?' Just such an arbitrary thing!" *DWM* 333

MARK GATISS: In the finished sketch, it's two *Doctor Who* fans who kidnap Peter Davison. We kept our own names for the characters because, give or take a prosthetic belly, it really is us. It's entirely a comment on our own madness. It's about that element of fandom that we all know and enjoy – that business of being just slightly too keen." *DWM* 285

The first three plays having proved sufficiently popular, Big Finish's Doctor Who releases went monthly from January 2000. March 2000's The Marian Conspiracy, written by Jacqueline Rayner, introduced the range's first original companion, 55-year-old university lecturer Evelyn Smythe, played by Maggie Stables.

COLIN BAKER: "It's always a joy to work with Maggie, because Evelyn and the Sixth Doctor are just made for each other." Interviewed by Mark Wyman, *DWM* 343

MAGGIE STABLES: "What, love? Oh yes, I always have fun. I think it's partly because Evelyn is a bit of a Mickey-taker anyway. She doesn't take things too seriously until she's actually at death's door, for one reason or another." Interviewed by Nicholas Briggs, *DWM* 321

COLIN BAKER: "I have the strongest memory of enjoying *The Marian Conspiracy*, because I didn't get to do many historical stories on television... Having seen how well she works on audio, I would like to have done some telly stories with Maggie, although it isn't a decision that would have been made by any producer, I suspect. You sacrifice the girly involvement stuff, of course, but the benefit you reap in terms of the relationship between the Doctor and his companion... Yeah, that would have been interesting." Interviewed by Benjamin Cook, *DWM* 325

Big Finish resurrected the Daleks three times in 2000: in April's The Genocide Machine, August's The Apocalypse Element, and December's The Mutant Phase – the latter of which was written by Nicholas Briggs, who also voiced the Daleks. Meanwhile, actors who reprised their TV roles

on audio included Lalla Ward as Romana and Bonnie Langford as Melanie Bush, and February's The Spectre of Lanyon Moor, written and directed by Nicholas Pegg, paired Nicholas Courtney's Brigadier Lethbridge-Stewart with the Sixth Doctor... at last!

NICHOLAS COURTNEY AND COLIN BAKER: "We've become firm friends through conventions and the like over the years," says Nicholas Courtney, "but we've never had the opportunity to take each other on in the studio before."

"Take each other on?" repeats Colin, in a mock-scandalised tone. "It's not a wrestling bout, Nick!" Nonetheless, *The Spectre of Lanyon Moor* corrects a glaring omission from Colin's era as the Doctor on TV: "My never getting to meet the Brig properly is as much a tragedy as if I had never got to fight the Daleks."

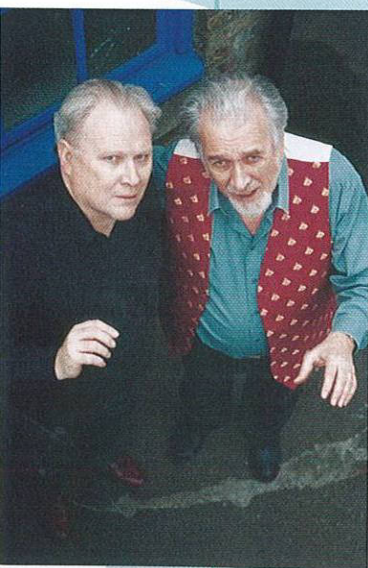
What about the hot helicopter action of 1993 *Children in Need* skit *Dimensions in Time*?

"Does anyone need to be reminded of that particular little tale?" smiles Colin. "I don't think so! Let's forget about that, and enjoy this new story as their first proper meeting. At least it's an adventure worthy of the moment. It's a very clever and literate story, but also very exciting. It's just the sort of adventure I wish my Doctor could have had on television." Interviewed by Pip Monaghan, *DWM* 292

That October's Doctor Who release, Paul Cornell's The Shadow of the Scourge, saw Lisa Bowerman – who had played Cheetah person Karra in 1989 TV serial Survival – reprise her title role from Big Finish's range of Bernice Summerfield plays. It felt odd, she admits, bringing back the character alongside the Seventh Doctor and Ace...

LISA BOWERMAN: "But it's amazing how well the writers adapt to it. They understand the rhythms of her speech, and the way she interacts with people, so *Shadow of the Scourge* never felt that 'alien' – though you didn't know how that character would bounce off Sylvester and Sophie's well-established team... Where she's normally the one coming up with solutions – by accident or intention – this is different, as she refers to the Doctor much more." Interviewed by Mark Wyman, *DWM* 328

JASON HAIGH-ELLERY: "It really was about time we employed Paul, and bringing Benny into the range was an ideal opportunity... He created Bernice, his novels have always been very good, but we hadn't yet used him for any *Doctor Who* work... We didn't think of



anyone else, because we knew Paul would jump at it. I think he would have been offended if we had offered it to anyone else." Interviewed by Mark Wyman, **DWM** 296

PAUL CORNELL: "It's been my life's ambition as a writer to furnish lines for Sylvester McCoy's Doctor Who. Put that beside Bernice – and Lisa's performance as her – and I'm as happy as a writer could ever be."

How did this particular story come about?

"From a wish to do something very contained – it's set in one hotel on modern-day Earth – but also to deal with big emotional things in the way *The New Adventures* did. Also, after a recent battle of my own with something approaching depression, this is a monstrous representation – a metaphor, a la *Buffy the Vampire Slayer* – of the forces of doubt and guilt."

Interviewed by Mark Wyman, **DWM** 296

November 2000's *The Holy Terror*, written by Doctor Who newcomer Robert Shearman, paired the Sixth Doctor with his shape-changing companion Frobisher, a penguin-shaped (usually) Whifferdill who appeared in the **DWM** comic strip in the 1980s. As Frobisher, Big Finish cast Canadian-born Robert Jezek, who had played Sergeant Zbrigniev in 1989 TV serial *Battlefield*. How did he develop Frobisher's voice?

ROBERT JEZEK: "They had this idea of sort of Danny De Vito in *Taxi* – but when I read the script, I thought, this is sort of very, very Long Island Manhattan. It could be Woody Allen, almost. So we pitched it somewhere in between the two. At the same time, you kind of think, how would a penguin talk? I have no idea!" Interviewed by Alan Barnes, **DWM** 298

ROBERT SHEARMAN: "Frobisher scared me quite a bit. He's one of the best things ever to come out of the Sixth Doctor's time, but I got a headache trying to work out how a shape-shifting penguin was going to transfer to audio. The introduction of Frobisher allowed me to change the tone of what I was doing into this rather odd comedy. It starts off quite light, but gets blacker and blacker – and that was deliberate. The hope is that listeners will start laughing – and by the end they'll be reacting to the horror, but won't quite be able to work out when the comedy stopped and the

SYLVESTER MCCOY: "I was surprised, because I got the impression that Paul wouldn't want to get involved – but I'm delighted that he's done them, especially for the fans' sake. It makes the world of *Doctor Who* a much more interesting place." **DWM** 303

JASON HAIGH-ELLERY: "We always had the support of Peter, Colin and Sylvester, but we had to use the reset button at the end of every adventure. We couldn't kill the companion or scrap the TARDIS..." **DWM** 312

JASON HAIGH-ELLERY: "To truly make our own version of the programme, we had to have a blank canvas to work on. We needed a new Doctor with very few pre-conditions. In short, we needed Paul McGann."

Interviewed by Gary Gillatt, **DWM** 294

GARY RUSSELL: "We made an approach when we first got the licence – and while Janet [Fielding, Paul McGann's agent and former Tegan actress] was terribly nice about what we were doing, it was made clear that it wasn't the direction she thought Paul should go in. After Janet moved on [to another agency], dialogue with the agency was restarted – and over the next few months, we got to the stage where they were asking to see storylines and scripts... Favourable words came back, and we took it from there." Interviewed by Gary Gillatt, **DWM** 294

Was Paul surprised to find himself playing the Doctor again?

PAUL MCGANN: "Not really. It's a job for life, isn't it? I knew that when I originally signed up."

Is working with Big Finish fun?

"Oh yes! When you work on TV and film, it's such a rarefied atmosphere. You shoot a scene, then it's back to your trailer or dressing room on your own. I'd forgotten what fun it is to just be hanging out with a crowd of actors in the green room, or heading off to the pub for lunch with them." Interviewed by Gary Gillatt, **DWM** 294

GARY RUSSELL: "Leading up to that first day, I think he probably thought, what the hell have I let myself in for? But after about half an hour, I'm sure he was thinking, oh, this is quite fun actually, and these

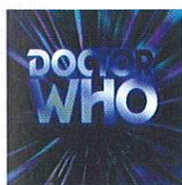


In '99

On 1 January, the Euro was introduced to the world financial markets as an accounting currency.

Top: Lisa Bowerman in character as Professor Bernice Summerfield – former companion to the Seventh Doctor and star of Big Finish's first audio adventures.

Bottom: Paul McGann is welcomed back to the world of *Doctor Who* by Jason, Gary and Nick from Big Finish.



"Paul McGann was frightened that we'd turn out to be a sad bunch of enthusiasts with a cassette recorder..." Jason Haigh-Ellery

nightmare began." Interviewed by Alan Barnes, **DWM** 298

GARY RUSSELL: "The *Holy Terror* is about child abuse, incest, violence, religion... and it has a talking penguin in it! But Rob Shearman's script is one of the most mature approaches to *Doctor Who* that I've ever come across. 'Classic' is a horrible word, so I won't use it, but everything that I could ever want to produce in *Doctor Who* was encapsulated in *The Holy Terror*." **DWM** 312

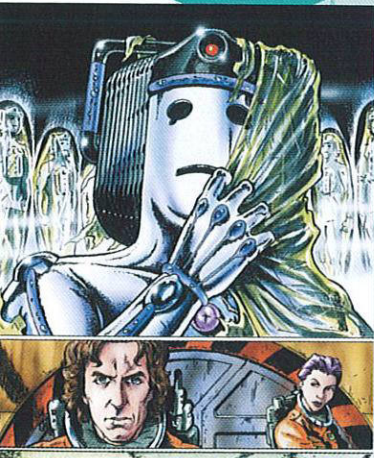
Also in 2000, Big Finish confirmed that Paul McGann had agreed to reprise his role as the Eighth Doctor – at last! – in a linked season of four audio plays, which were recorded back-to-back in Bristol.

JASON HAIGH-ELLERY: "He was frightened that we'd turn out to be a sad bunch of enthusiasts with a cassette recorder... What won us over, I think, was his sheer enthusiasm, which we honestly weren't expecting. Paul had never been obviously pro-Who." Interviewed by Benjamin Cook, **DWM** 312



In '00

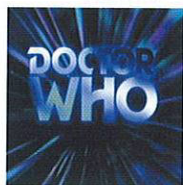
The Millennium Dome was opened to the public throughout the whole of the year 2000. The multi-million pound construction, located on the Greenwich Peninsula in South-East London, proved to be controversial, attracting criticism from many that it was nothing more than an expensive folly.



Top: Nicholas Courtney reprised his role as the Brigadier in *Minuet in Hell*, which also starred Paul McGann as the Doctor and India Fisher as Charley Pollard.

Above: Some of Lee Sullivan's DWM art for *Sword of Orion*.

Below: Mike Tucker (far right) wrote *Dust Breeding*, which saw the return of the Master (Geoffrey Beevers, front).



"I'm here to complete the set! I can't let the chance to work with another Doctor pass!" Nicholas Courtney

people know what they're doing. He really went with it." *Interviewed by Mark Wyman, DWM 302*

GARY RUSSELL: "He was like, 'When are we doing the next lot?' I was so proud." *DWM 312*

PAUL MCGANN: "The Doctor in these audios is rather more skittish, light-hearted, knockabout. I'm more of a visual actor, that's what I was brought up doing, and would have relished playing the Doctor on film, just for the stuff he *didn't* say. That was a lot of the power of [the TV Movie], as I saw it, so [the Big Finish plays are] different from how I'd intended... It's more like his more manic, camper second cousin who's nicked his mantle and gone off around the universe!" *Interviewed by Ian Farrington, DWM 349*

Released in the first half of 2001, the first 'season' of Eighth Doctor plays co-starred India Fisher as new companion Charlotte 'Charley' Pollard, a gung-ho young adventuress from 1930.

INDIA FISHER: "She's a great character. I always maintained that I didn't want to play the sort of

whingey companion. I'm not an old-school *Doctor Who* fan, but in my limited knowledge of it, I've seen companions being a bit pathetic – and it's like, why is the Doctor travelling with them?! Why does he not just put them on the next planet and tell them to go away? Whereas Charley was up for the adventure *anyway*; she was going to be an adventuress in her own right. She just happened to hook up with this man who took her to places she couldn't possibly have imagined." *Interviewed by Dan Berry, DWM 414*

The 'season' also featured the Cybermen (voiced by Nicholas Briggs, in a story called *Sword of Orion*, which he'd penned himself) and Brigadier Lethbridge-Stewart (once again played by Nicholas Courtney).

NICHOLAS COURTNEY: "I'm here to complete the set, of course! I can't let a chance to work with another Doctor pass by!" *Interviewed by Gary Gillatt, DWM 294*

GARY RUSSELL: "At the start of that week's recording, the two things [Paul] was most excited about were working with the Cybermen and working with Nicholas Courtney. So he knew his *Doctor Who* all right!" *Interviewed by Mark Wyman, DWM 301*

GARY RUSSELL: "If you want a straightforward *Earthshock*-style Cyber-romp, then *Sword of Orion* is faultless, but some people felt let down because the Cybermen weren't in it enough – which I don't agree with, obviously, but then I wouldn't. Others feel that there's isn't a great deal you can do with Cybermen. Well, there is, actually." *DWM 312*

JASON HAIGH-ELLERY: "During the first few months of the range, we were inundated with people asking, 'When are you going to bring back old monsters?' Then when we brought some back, people grumbled that we never try anything new." *DWM 312*

GARY RUSSELL: "Every fan has the right to be heard, but it only takes a couple of people to say, 'Oh, that's



crap!' and everyone goes, 'You're right, that's crap.' Give us a chance!" **DWM 312**

The surprise twist in June's release, Mike Tucker's Seventh Doctor and Ace tale Dust Breeding, was that Big Finish brought back the Master – portrayed by Geoffrey Beevers, who had played the character on television in 1981 serial The Keeper of Traken.

GEOFFREY BEEVERS: "It was a bit strange at first, but all new jobs are a little terrifying, and you start from scratch every time. I learn as I go, really, though it doesn't always feel like it. Mike captured my character extremely well, I think. Big Finish played me an excerpt from *The Keeper of Traken* to help me remember how my voice sounded back then."

Interviewed by Benjamin Cook, **DWM 311**

Big Finish had, initially, invited Geoffrey's successor as the Master, Anthony Ainley, to reprise the role...

GARY RUSSELL: "But Anthony made certain conditions. Money didn't really come into it. He made demands that were impractical for a company of our size and turnover. They were not considerations that any other major-league *Doctor Who* actor has ever asked for. We could have met him halfway, but he just wasn't interested." **DWM 312**

*In July 2001, the BBC Cult website broadcast the first episode of a projected six-part *Doctor Who* audio play called *Death Comes to Time*, starring Sylvester McCoy as the Doctor and Sophie Aldred as Ace. Produced and directed by Dan Freedman (who also wrote the script, under the pseudonym 'Colin Meek'), the episode had been made in 2000 as a pilot for BBC Radio 4, with comedy writer Nev Fountain acting as script editor. Although Freedman had secured the involvement of such eye-catching guest stars as Stephen Fry and John Sessions, Radio 4 declined to broadcast the pilot or commission a series.*

DAN FREEDMAN: "I always expected that they'd turn it down, but, you know, it was disappointing. I didn't get a reason. The commissioners have become increasingly conservative over the years, and I don't think they like sci-fi. I think they think that people won't listen to stuff with sound effects and soundscapes, because they'll be too busy washing up. Nonsense! If you present them with something worth listening to, which isn't a patronising drama about mama and papa in a big country house, or some feckless northern drama, then they'll listen to it. The drama and comedy on radio is being persistently held back by the fact that these people don't have the imaginations to let it rise and, erm..."

Fulfil its potential?

"Yeah – but they don't see it... Everybody who worked on the pilot thought it was great. But that didn't wash." Interviewed by Benjamin Cook, **DWM 314**

NEV FOUNTAIN: "You shouldn't read too much conspiracy into this. As a radio writer, I've had many projects that have been turned down for spurious reasons – or no reason at all – and many pilots have been put in the bin just because the commissioner

didn't think it'd fit the scheduling... We had to throw everything into the pilot, including the kitchen sink. Originally, Ace was just going to say one word in the first episode – 'Ace!' – which Dan thought was very funny, but it's not good drama, is it? You need to have the main character say more than that. It might seem funny to the fans, but not really to the commissioners at Radio 4." Interviewed by Benjamin Cook, **DWM 314**

SYLVESTER MCCOY: "I was hoping that maybe if we did the radio series, someone at the BBC would think, hey, we've got this amazing radio programme called *Doctor Who* – perhaps we should do it on television!" **DWM 303**

DAN FREEDMAN: "Trying to get *Doctor Who* off the ground is like trying to get in through the battlements of a castle: you've got to wait until one of the guards on the wall has a bad prostate and goes for a piss long enough for your army to attack." **DWM 314**

*How did *Death Comes to Time* come about originally?*

DAN FREEDMAN: "I was at the Edinburgh Festival with Sophie Aldred, who was already a friend. She said, 'Come and see Sylvester McCoy in this play he's doing.' I wasn't really a *Doctor Who* fan, but we got talking afterwards about why the series never came back, and she said, 'Well, you're a BBC producer. Why don't you do it?' I thought it would be perfect for audio... The result has a different feel to any previous *Doctor Who* recording. That's what we were aiming for – to expand the universe slightly. Rather than audio, I was trying to make it a virtual reality." Interviewed by Mark Wyman, **DWM 306**

Was Plan B always to 'webcast'?

DAN FREEDMAN: "No. It's just that I couldn't find another outlet for it. Then we had this idea of doing it as a sort of semi-audio comic. I had no interest in doing anything but sound, but [lead producer of the BBC's Cult website] James Goss was saying, 'I can't put it out on the internet with nothing for them to look at!' I was going, 'It'll be just like *Jackanory*, except not as good.' I just didn't think the animated bits would work. I thought it'd be rubbish – and I was completely wrong. It did work." **DWM 314**

JAMES GOSS: "It was the BBC's first ever online drama broadcast. It was an obvious choice, but perhaps not an ideal one, for the simple fact that there's only one episode. We got a huge audience of fans and non-fans in the first week, then a huge number of e-mails the next week from people looking for Part Two..."

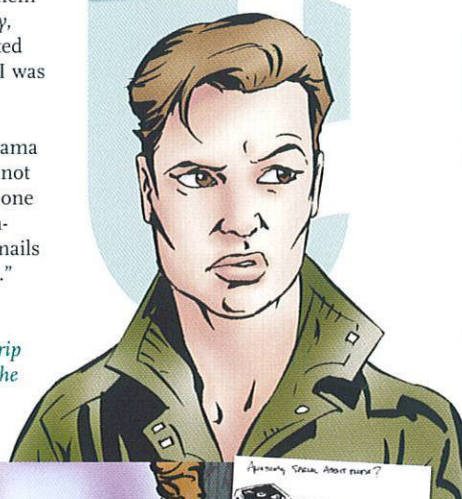
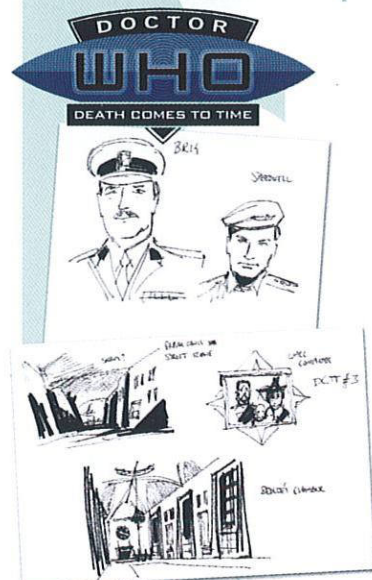
Interviewed by Elaine Marks, **DWM 312**

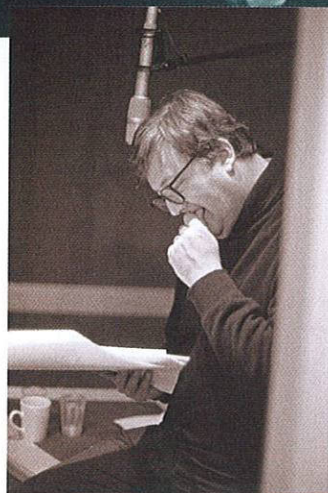
The 'webcast' of the pilot – with artwork by comic strip artist Lee Sullivan – proved sufficiently popular for the Cult website to commission the remaining episodes. What's more, in July 2001, Big Finish's licence to

*Below 1: Design sketches for *Death Comes to Time*, including the logo, some of Lee Sullivan's concept art and Ace as she appeared in the story.*

*Bottom left: A wide range of atmospheric locations were seen in *Death Comes to Time*, such as this sinister alley.*

Bottom right: The Seventh Doctor was accompanied by a new companion – the mysterious, blue-skinned Antimony, voiced by Kevin Eldon.





Top: The cast of *Death Comes to Time* included John Sessions (left) and Jon Culshaw (right).

Above: ... and Stephen Fry.

Right: David Tennant (second left) was among the cast of the audio adventure *Colditz*.

Opposite Top: Colin Baker led the cast of *Real Time*...

Opposite Bottom: ... which featured art by Lee Sullivan.



produce original Doctor Who audio drama was extended, despite fears that the success of *Death Comes to Time* would see the BBC pursuing an in-house audio franchise. Big Finish's October release was *Colditz*, a Seventh Doctor and Ace story that included in its cast a young Scot – and Doctor Who fan – called David Tennant.

DAVID TENNANT: "I play Feldwebel Kurtz, who is a slightly psychotic soldier – a fairly unreformed Nazi character, who isn't too delighted to find the Doctor and Ace trespassing on his patch. As Nazis go, I'm the full-on Third Reich type!"

Had David realised that he'd be playing such an unpleasant character?

"Well, I did, because Gary said he's seen me in *Randall & Hopkirk (Deceased)* [David played an insane artist in the first episode of the BBC's 2000 remake of the 1960s show] and *The Bill*, which are the only two times in my career I've played psychotic killers before. That was his only experience of me, but they are the most interesting parts to play, so it turned out to be quite delightful."

Had David grown up with any experience of *Doctor Who*?

"I was a big fan. No, really! I had my knitted scarf, which my granny did, and later she knitted me a cricket jumper. I was an obsessive, so *Colditz* is like a dream come true. *Doctor Who* was a big part of why I decided to become an actor – growing up agog at the genius of Tom Baker. Initially, I wanted to be a Time Lord, but as I got older that turned into 'maybe I could be one of the people who pretends to be a Time Lord', and that's what got me into acting. Obviously, I appreciate Shakespeare and everything else, but my nucleus is based in long scarves and telephone boxes. Now, getting to be a big nasty guy threatening the Doctor is just fantastic!"

Interviewed by Mark Wyman, DWM 310

In the first half of 2002, Big Finish released a second 'season' of Eighth Doctor plays. Also, from February to March, the BBC broadcast the remainder of *Death Comes to Time* online in weekly instalments; however, the storyline – which saw the apparent death of the Seventh Doctor, and Ace becoming a Time Lord – appeared at odds with established Doctor Who continuity.

NEV FOUNTAIN: "When Alan Moore killed Superman, he said, 'This is just a story' – but then again, aren't they all? When it comes to the television version, I think the Doctor should be very accessible, but for this online adventure, I thought, hey, yeah, we'll go for this darker version..."

DWM 314

DAN FREEDMAN: "I don't think the Doctor should be

like Paul McGann, in the young and handsome sense. Paul is a brilliant actor, so I don't mind him as the Doctor, but if you have an intelligent story, you don't need a young and pretty protagonist. In a way, you can take all the overtly sexy bits and give them to some of the other protagonists." DWM 314

SOPHIE ALDRED: "Ace isn't in *Death Comes to Time* as much as might be expected... which is quite unusual. When we did the telly series, the writers kept us together – or I was left smashing a Dalek with a baseball bat! – but I'm paired with another character, Casmus [played by Leonard Fenton], in this story."

Interviewed by Benjamin Cook, DWM 316

The Seventh Doctor's 'other' companion in *Death Comes to Time* was purple-skinned Antimony, voiced by Kevin Eldon.

KEVIN ELDON: "Antimony is, I suppose, quite naïve – but at the same time, he seems worldly-wise. Just when you think he's quite thick and unperceptive, he'll say something that shows he has his finger on the pulse... He's also a kung fu expert, so he's physically very strong, which is a lot easier to do on audio than in front of a camera! The Doctor's assistants are usually in their early to mid-twenties, but I guess it doesn't matter so much on audio."

Interviewed by Benjamin Cook, DWM 316

Meanwhile, John Sessions played General Tannis, and Stephen Fry played the mysterious Minister of Chance. Even John Humphries, the presenter of Radio 4's *Today* programme, popped up...

JOHN HUMPHRIES: "I, er, play a policeman – but only briefly. How could I refuse? They offered me so much money. My fee was bloody vast. I mean, a six-figure sum for 20 minutes work!"

Interviewed by Benjamin Cook, DWM 316

JOHN SESSIONS: "Tannis is, if it is not blasphemy to mention this in the context of *Doctor Who*, the Sauron – or Saruman, perhaps – to Doctor Who's Gandalf. A Time Lord gone wrong. He's utterly dark, and in the business of enslaving and destroying. Tannis kills vast numbers of people, but he doesn't lose any sleep over it... The danger of playing villains is that – without wanting to sound too pretentious, though I fear I might be – it's too easy to make all the blacks black. I like to find the little white points that indicate that the villain was once not bad... but we're very plot-driven here. Adventure all the way! It would be nice if Tannis had a moment to consider, 'If I hadn't wet myself when I was six, maybe I wouldn't be like this...?' But that's just me talking!"

Interviewed by Benjamin Cook, DWM 316

STEPHEN FRY: "The Minister of Chance is a Time Lord, like the Doctor. I think what he has in common with the Doctor – and therefore one must assume he has in common with the rest of his species – is a rather, shall we say, friendly, almost donnish quality? Endless curiosity and a kind of hopeless optimism about every species he finds, and a hand-wringing despair about the evil he finds in the universe. In fact, the Minister feels that more strongly than the Doctor. The Doctor is slightly more realistic about it, but the Minister is a bit of an idealist. He really does believe that there's just too much wickedness, and that the powers of the Time Lords should be used, if possible, to help get rid of it. I think the people of Gallifrey are a goodly bunch – and, let's be frank, Gallifrey is an English planet. There's something peculiarly English about the Doctor, and I think, in that sense, about the Minister as well."

Interviewed by Rob Francis, DWM 316

SYLVESTER MCCOY: "The idea was that Stephen Fry was going to be the Doctor – well, the sort of Doctor –



if it went to a TV series. Dan wanted to be much more dramatic and kick-start a whole new thing, rather than just the continuation of *Doctor Who*. That didn't work." Interviewed by Benjamin Cook, *DWM* 337

Does Stephen have much interest science-fiction?

STEPHEN FRY: "Well, it's bollocks, isn't it? There are some good science-fiction books, but usually, unfortunately, it's fantasy rather than the imagination – fantasy being a bad thing, imagination a good thing. I think science-fiction is good when the characters are good... Science-fiction on television I've always adored. I love *Doctor Who* with a passion bordering on insanity." *DWM* 316



"Science-fiction on television I've always adored. I love *Doctor Who* with a passion bordering on insanity." Stephen Fry

In the light of Death Comes to Time, the BBC commissioned Big Finish, rather than Dan Freedman, to make a second Doctor Who webcast – a six-part Cyberman adventure called Real Time, written by Gary Russell and featuring the Sixth Doctor and Evelyn – for broadcast online from August to September 2002. Was Maggie delighted to be an online star?

MAGGIE STABLES: "I must confess that I'm technologically illiterate, dear, so I don't know what it involves – but I'm sure you'll be able to tell me later, my love." *DWM* 321

COLIN BAKER: "There was the merest frisson of excitement because we were mainstream BeeBee-Who, rather than through a Big Finish glass... The process was, of course, identical – and why not, indeed? – but the knowledge that this was the real Baker, as opposed to McCoy, made it just that little bit more special... It was very special for me, given my history with the programme, having played the part during a period when the Controller of BBC1 wanted to dump us all in Room 101, to feel that the BBC... is not only happy but presumably desirous of having me play the Doctor in the first BBC/Big Finish enterprise. The sense of pleasure that I now feel from my association with the programme, which was restored by the reaction I have had to my contributions on audio over the last few years, grew

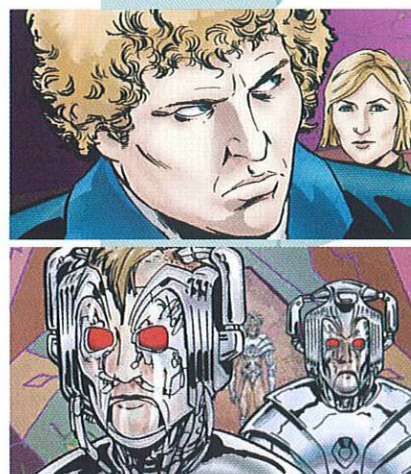
even greater with the somewhat belated sense that Auntie approved." Interviewed by Nicholas Briggs, *DWM* 321

COLIN BAKER: "It's not only the new listeners, but also some of the old ones, who are reluctantly saying, 'Actually, Colin Baker's Doctor is all right after all. He might not be Tom, or Jon Pertwee, but he's all right.'" Interviewed by Benjamin Cook, *DWM* 387

Real Time guest starred comedy double-act Stewart Lee and Richard Herring, as Ryan Carey and Taylor Renchard respectively.

STEWART LEE: "What I love about *Doctor Who* fans is

that they really love something, and they're unapologetic about it, and the thing they love is a mixture of being great and rubbish. There's a lot of rubbish in it, and it's stupid and strange, and it's camp, but you can't knock the fact that people are actually devoted to something. It's great. It's better to have an interest than not have an interest... It's a big social thing. All the nerds get together in one room, and that's good. That means they're not out in the world annoying everyone else. If ever we wanted to get rid of them, we'd just let a gas canister off at a *Doctor Who* convention! No offence, guys – we're big nerds ourselves. I remember all the *Doctor Who Weekly* Dave Gibbons comic strips. In fact, part of my performance... was actually informed by that Cyberman who had a personality. What was he called? Kroton!



In '01

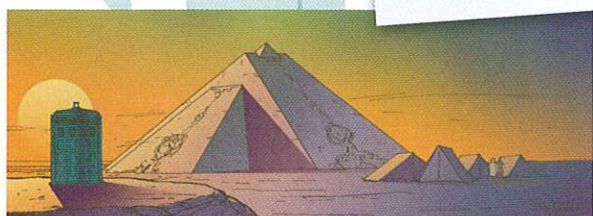
On 11 September, the World Trade Center in New York was destroyed when terrorists hijacked two passenger planes and flew them into the twin towers.

Top left: In the BBC webcast *Real Time*, the Sixth Doctor and Evelyn encountered the Cybermen...

Top right: ... as well as characters played by comedy duo Stewart Lee and Richard Herring.

Below: The Cybermen of *Real Time* had a radical new design.

Bottom: Elisabeth Sladen returned to the role of Sarah Jane Smith for a new series of audio adventures from Big Finish starring the intrepid journalist.



I remember that really well. Yeah, Kroton the Cybermen... It was a homage to Kroton, when I was playing Ryan Carey, because Cyber-Carey's memory is sort of jogged, and some remnant of

human spirit remains. It was a Kroton moment."

Interviewed by Nicholas Briggs, DWM 321



RICHARD HERRING: "I like the fact that I get to be sarcastic to a Cyberman. A Cyberman locks me up, I get taken hostage, and the Cyberman says, 'You will wait in here,' and I go, 'Thanks, cheers.' I love the ultimate worthlessness of being sarcastic to a Cyberman, who's obviously not going to understand sarcasm." *Interviewed by Nicholas Briggs, DWM 321*

COLIN BAKER: "It reminded me of what a good enemy the Cybermen are – all that steely single-mindedness. Do you think Margaret Thatcher was a Cyber-Premier? As villains, they share with the Daleks the characteristic

harmonising with each other, the sore throat thing sounds quite good. That's my immodest opinion."

Are you tempted to say silly things as Cybermen, just to see how they sound with that voice effect?

"Constantly! I have this reputation in Big Finish that I'm quite a stern director, but if ever I'm called upon to do acting, I'm the kind of actor I hate – the kind who'd make me say, 'Can we just stop messing around? We've got stuff to do!' I'd like to apologise to all concerned." *Interviewed by BBCi, DWM 321*

In the latter half of 2002, Big Finish released a series of five new audio adventures – titled, simply, Sarah Jane Smith – starring Elisabeth Sladen as the popular 1970s companion.

JASON HAIGH-ELLERY: "We wanted to use Sarah Jane in her own right, rather than just put her in one *Doctor Who* story opposite an unfamiliar Doctor." *DWM 310*

ELISABETH SLADEN: "I have said – and I do stand by it, really – that after making [1981 spin-off pilot] *K9 & Company*, I don't really know whether the Sarah Jane that appeared on television all those years ago

In '02

Will Young beat Gareth Gates in talent contest *Pop Idol*. Will's debut single *Anything is Possible* sold 1.7 million copies – the UK's highest-selling single of the twenty-first century, and Number 11 of all time.



"I was asked what I thought had happened to Sarah since leaving the TARDIS..." Elisabeth Sladen

that if you knock one down, there's another identical one trotting up behind without being bothered by the fact that you've just done their mate in. A bit like ants, really... In fact, what is good about this story is that it doesn't just turn out more of the same in terms of the Cybermen saga; it develops the evolution of the Cybermen, and plays some clever tricks with time, as well as being a rather tense thriller." *DWM 321*

JAMES GOSS: "We all wanted a good old-fashioned monster story... We loved the original Cybermen when they were hard, nasty villains, not disco robots with allergies on a day-release trip to Windsor. Good old-fashioned Cybermen were great villains." *Interviewed by Nicholas Briggs, DWM 321*

NICHOLAS BRIGGS: "I'm kind of playing all the Cybermen... Mainly, it's the Cybercontroller, who speaks in a big, butch voice. My other main Cybermen is the one I call the Sore Throat Cyberman. Everyone says it sounds like John Gielgud, but once it goes through the pitch-bending effect, which has two pitches

can actually stand on her own... When Gary Russell approached me to do this audio series, he asked me what I thought had happened to Sarah since leaving the TARDIS, and that intrigued me... In everyone's life, there are great highs and lows. A high in my life was *Doctor Who*, so I thought about how I felt when I left. I found that I missed those larger-than-life people – Jon Pertwee and Tom Baker. When I left the series, I missed it very much – so I thought, well, when Sarah left the Doctor, she missed him very much, just like I missed him... She would like to have stayed with him, I think, but it was such an amazing life, going around in a spaceship with a guy with two hearts – where exactly does that leave you? By God, she would miss it. Who can she share her experiences with? How can she possibly explain to someone – 'I knew a guy with two hearts! I saved the universe!' – in her job as a reporter." *Interviewed by Benjamin Cook, DWM 328*

Big Finish's first release of 2003 – Doctor Who's 40th anniversary year – was Jubilee, a Sixth Doctor and Evelyn tale written by Robert Shearman – who also



co-directed, along with Nicholas Briggs. Originally commissioned in 2001 as a 60-minute online story for the BBC's *Cult* website, before confirmation came that *Death Comes to Time* would be completed, Jubilee focuses on the imprisonment and torture by humans of a lone Dalek. Were major changes necessary in creating a four-part story from the 60-minute version?

ROBERT SHEARMAN: "I had to widen the scope, which I did happily. I ended up not with a claustrophobic story about terror, but one about 'what if the twentieth century's entire culture had been different?'" The result: a story set in a parallel contemporary England, with a specifically English empire. "Yes, English rather than British. Being asked to write a Dalek story, I started thinking, what was Terry Nation's purpose in creating the Daleks in 1963? Making an allegory of the Nazis, fine – but how do we see the Nazis in 2003? They've become comic-book stereotype villains from *Indiana Jones* movies and sitcoms like 'Allo 'Allo!. Meanwhile, the Daleks appear in KitKat ads and as comic guests on *The Generation Game*. The Daleks were means as this great metaphor for evil – so isn't it a dangerous stance, making them seem quite funny? If that shift in perception is so marked 40 years on, maybe there was mileage in that..."

So, Robert wanted to explore the effect that the Daleks' evil might have?

"Yes, by creating a culture where Daleks were just figures of fun, contrasted with what they really stood for. I've written black comedy before, but this is my first *Doctor Who* play done with a sense of angry purpose." Interviewed by Mark Wyman, *DWM* 326

Spring 2003 saw Paul McGann team up with Lalla Ward (as Romana) and John Leeson (as K9) in Big Finish's audio adaptation of the late Douglas Adams' abandoned *Season Seventeen* six-parter *Shada*, for broadcast online on the BBC's *Cult* site à la *Death Comes to Time* and *Real Time*.

JASON HAIGH-ELLERY: "Why *Shada*? Isn't it obvious? To be able to do a complete recording of a lost Douglas Adams script. Who wouldn't jump at the chance to do that?" Interviewed by Gary Gillatt, *DWM* 330

Adapted by Gary Russell from the original scripts, in conjunction with the BBC and Adams' estate, *Shada*'s impressive guest cast included James Fox as scatterbrained Time Lord Professor Chronotis, and Andrew Sachs as bad egg Skagra.

PAUL MCGANN: "When my agent was telling me about it, I thought we had a bad line. She said, 'James Fox is in it, and Andrew Sachs, and so-and-so, and such-and-such, and I assumed I was mishearing! I mean, how could it be?' Interviewed by Gary Gillatt, *DWM* 330

ANDREW SACHS: "Poor Skagra – I have the feeling he's a very lonely man. I think he needs a wife and kids. A talking spaceship is no real substitute for the love of a good woman, is it? Of course, you look at Skagra and how he relates to the other characters, and how they relate to him, and there's no hiding from the fact that it's quite two-dimensional stuff, really. You can't imagine this guy having any kind of life outside of the needs of this story, can you? He exists only to drive this plot. You certainly can't ask yourself where he might live, or what made him into the kind of man he is today." Interviewed by Gary Gillatt, *DWM* 330

JAMES FOX: "Professor Chronotis is a wonderful part. I believe he was a favourite of Douglas Adams, and he's quite a character. He's interesting and, shall we say, a multi-dimensional personality? He's obviously very intelligent, but it's hidden by his

delightful vagary. He moves so easily between a life in Cambridge and all these other worlds, he seems like he'd be a home anywhere. I think I'm slightly jealous of old Chronotis and *Doctor Who*. What great lives they must have! I guess the next best thing to exploring the galaxy is having the chance to pretend you're doing it." Interviewed by Gary Gillatt, *DWM* 330

ANDREW SACHS: "My agent put my name forward to be *Doctor Who* once, but the producer didn't seem very interested. I believe Sylvester McCoy got it instead."

Is it a role Andrew would have liked to play?

"Oh yes! It's a lovely part, isn't it? One of the best on TV. I'd still do it now, if anyone asked." *DWM* 330

Allegedly, Tom Baker turned down the chance to reprise the role of the Doctor in the 2003 production of *Shada* because his ex-wife, Lalla, was in it...

LALLA WARD: "I've said to Gary that I'd be happy to do one with Tom. I'd be delighted to work with Tom. It'd be interesting to see him again. I have no problems with it. If he does, then I'm sorry. I doubt that he does. I'm sure that's it more that he has other things to do."

Was Paul easier to work with?

"He was very different to Tom. He was much more laidback and –"

Human?

"Hah! You said it! He was quieter, I think... He's a lovely guy. He's wonderful." Interviewed by Benjamin Cook, *DWM* 341

PAUL MCGANN: "I'm not a sci-fi reader at all. That's not my thing. I didn't really know a great deal about Douglas Adams. I certainly didn't know he was this amazing polymath. But Lalla speaks so eloquently and passionately about him, and I've come to understand why he was so well loved and respected – and, of course, the quality of the script speaks for itself... If you were at a blind tasting, and shown just a page or two of every script we've done, you'd easily spot that this one came from somewhere else, from a very fertile mind. It's great stuff." *DWM* 330

LALLA WARD: "A new production doesn't diminish the original – and shouldn't, in turn, be diminished by a previous version... It feels entirely new for me, even though I've been through it before, to a degree."

Does she think Douglas Adams would have been proud of the 'webcast' version of *Shada*?

"I do, actually. Very much so... He was enthusiastic about absolutely everything, our Douglas." Interviewed by Gary Gillatt, *DWM* 330

In '03

In an attempt to locate and capture the most wanted man in the world, Osama bin Laden, and eliminate the terrorist group he led, Al-Qaeda, the United States led an invasion of Afghanistan. The UK's Prime Minister Tony Blair gave the President of the US, George Bush, his country's full support.



Above: Lalla Ward returned to play Romana, alongside Paul McGann's Eighth Doctor and John Leeson's K9, for the BBC's webcast of *Shada*.

Below: This new version of Douglas Adams' *Shada* was directed by Nicholas Pegg (far left) and boasted an extraordinary cast including Andrew Sachs (second left), James Fox (back row, middle), Hannah Gordon (front row, left) and Melvyn Hayes (front row, right).





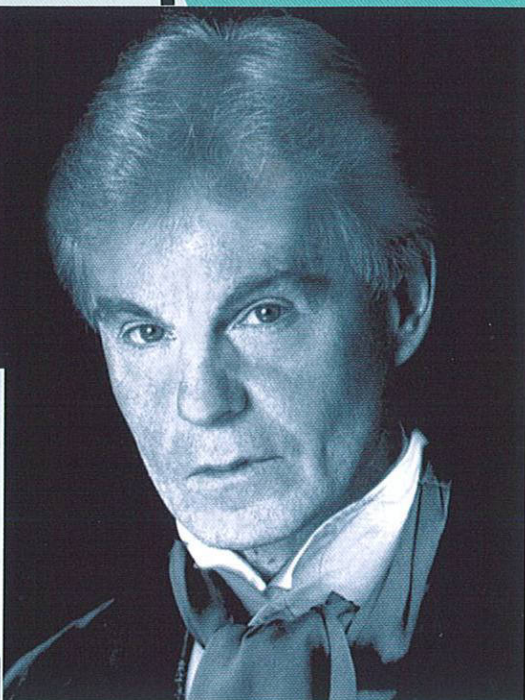
In '04

On 4 February, Mark Zuckerberg launched a new website called 'Thefacebook'. The site was initially restricted only to students at Harvard University. It was an instant success, with more than half the undergraduate population signed up to the social networking service within the first month.

Top: Big Finish's *Doctor Who: Unbound* series attracted some of the most respected acting talent in the country, including Sir Derek Jacobi...

Above 1: ... and David Warner.

Above 2: Arabella Weir starred as the Doctor in the *Unbound* story *Exile*, which saw David Tennant in a supporting role.



In addition to its main *Doctor Who* range, which included November's special three-CD release *Zagreus* (written by Alan Barnes and Gary Russell, and starring a whole host of actors who had worked on the audio adventures since 1999, including all four Doctors), *Big Finish* marked the programme's 40th anniversary with six single-CD *Doctor Who* Unbound plays. These showed the Doctor in a never-before-seen light, as six different actors – Geoffrey Bayldon, David Warner, David Collings, Michael Jayston, Sir Derek Jacobi, and Arabella Weir – took on the role, for one adventure each.

ARABELLA WEIR: "It's a big honour," says Arabella, about playing the first *bona fide* lady Doctor. "It's such a massive institution, to be the first female Doctor is 'wicked, mar!'"

Which other actresses does she reckon would make good Doctor Whos?

"I'd quite like to see a foreign one. That'd be fun. Otherwise, Catherine Zeta Jones – she's a genius. Or Beyoncé Knowles – it'd be nice to see a black woman. Or Britney Spears – yeah, she'd make a damn good Doctor Who!" Interviewed by Benjamin Cook, *DWM* 336

PAUL MCGANN: "It takes all sorts. The format can take any additions – I mean the stories, the idea of *Doctor Who*. It's just this sort of rolling revue, isn't it? You can cut a character out, and put another one in, but you never really lose the heart of it. Even the main character himself – if a performer keels over or doesn't want to do it anymore, you just get someone else in."

Richard E Grant, for instance?

"Yeah, get Richard Grant in. Ha ha! Tremble, Earthlings." Interviewed by Benjamin Cook, *DWM* 339

SYLVESTER MCCOY: "Is Paul being regenerated? Is this the end? Richard E Grant – is he not taking over? When people have said to me, 'Who do you think would be a good Doctor?', I've often said, 'Richard E Grant.' He may be a touch young, but he's definitely the right kind of eccentric, quirky character. Knowing that people want a younger Doctor, he'll fit the bill really well, won't he?" *DWM* 337

Following the success of *Shada*, an all-new animated *Doctor Who* internet drama entered production in 2003. This one was made 'in house', however, without any involvement from *Big Finish*. Scripted by Paul Cornell, *Scream of the Shalka* starred Paul McGann's Withnail and I co-star Richard E Grant

as an – according to the BBC – 'official' ninth Doctor.

PAUL MCGANN: "They're calling him the Ninth Doctor! He's official! He's in the loop! I was walking around London, and my agent called me... She said, 'Radio So-and-So want to talk to you, like now!' I said, 'I'm in Oxford Street! What about?' She said, 'It's about Richard.' 'Richard who?' I hadn't the faintest idea what she was talking about. And then she told me – Richard is becoming the Ninth Doctor. I said, 'No, no, no, someone's having you on. You're crazy.' So I rang home, because I knew that my young son would be sitting at his computer. 'Get on the web,' I said. 'Find out...' He said, 'Oh wow, dad, there's Richard!' And there he was – the bitch! It was on the BBC website. I said, 'Hail the Ninth Doctor' or something. I thought, my God! It was a complete surprise." Interviewed by Benjamin Cook, *DWM* 336

PAUL CORNELL: "Paul McGann has been the Doctor for a very long time, and to keep him on would have lessened the impact of this webcast considerably. It'd be hard to say, what with all the other continuities the Eighth Doctor is involved in, that it was a genuine, bold continuation, something that was heading off into the future... It's a very traditional story – English town under siege from alien forces – told in a very traditional way, while featuring no scenes, lines, actions or reversals from the past... Exactly what a new *Who* production team, given a brief of not changing the nature of the show and knowing in detail what their predecessors had done, would come up with."

Interviewed by Benjamin Cook, *DWM* 336

RICHARD E GRANT: "I've never seen *Doctor Who*. I know nothing about it. I feel like a complete, I don't know, fraud... What I do know is that a huge number of people have very strong ideas about what he looks like, who should play him, who's the best person that has played him and all those sorts of things."

Isn't that scary?

"I think it's much more daunting if you're doing the film or TV version – people see your face – whereas this is a cartoon. I don't know if it has the same import."

Would Richard like to play the Doctor again?

"If they asked me, yeah. I'd like to do that. It's be fun – you know, to step back into the Doctor's well-worn shoes. Yeah, why not?" Interviewed by Benjamin Cook, *DWM* 336

Did Richard's predecessors have any advice for the new guy?

PAUL MCGANN: "Why should we help him? To hell with him!" Interviewed by Benjamin Cook, *DWM* 337

SYLVESTER MCCOY: "It's not for me to give advice to someone like Richard E... what's his name?" *DWM* 337

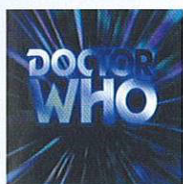
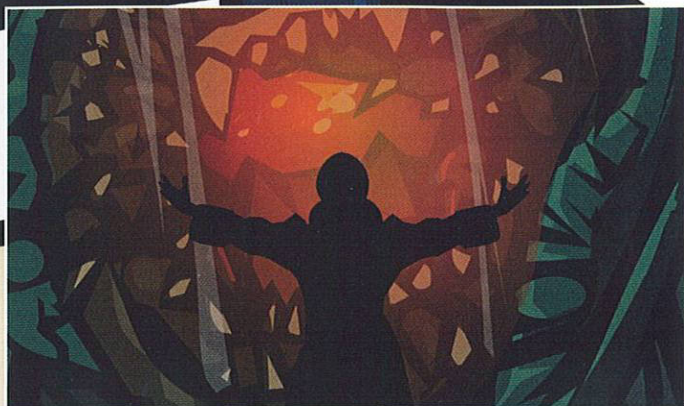
COLIN BAKER: "I wouldn't presume to give anybody any advice... In fact, the advice I would give to the new Doctor about tackling *Doctor Who* is to do what you want to do. Ignore any advice you're given."

Especially from previous Doctors?

"Exactly, yes. Anything that I might say, or Peter might say, or Sylv might say, isn't going to help. He has to do it himself." Interviewed by Benjamin Cook, *DWM* 337

PETER DAVIDSON: "And Richard is quite well-known in his own right, so I don't think he'll get lost in it – unless he becomes the television Doctor. In that case, it won't swamp everything he's doing, but it'll change his life quite dramatically, I should think. He knows what it's like to have the fanbase thing, because of what *Withnail and I* brought him." Interviewed by Benjamin Cook, *DWM* 337

Sophie Okonedo was cast as the Doctor's companion, Alison, in *Scream of the Shalka*.



"I've never seen *Doctor Who*. I know nothing about it. I feel like a complete fraud..." Richard E Grant

SOPHIE OKONEDO: "Richard is a perfect Doctor. As soon as I heard that he was playing the Doctor, I thought, of course! There's no one better. He's hilariously funny as well. I think Alison is quite blown away by the Doctor. She's quite a sort of feisty, tough woman, who wants to speak out about things. And she has a boyfriend – she wants to chuck him, but she feels like she can't." Interviewed by Benjamin Cook, *DWM* 336

Craig Kelly played Alison's boyfriend, Joe, although *Scream of the Shalka* wasn't the actor's first brush with *Doctor Who*. He was, at the time, best known for playing *Who* fan Vince Tyler in Channel Four's 1999 drama *Queer as Folk*, penned by Russell T Davies.

CRAIG KELLY: "I thought that's why they'd cast me in *Shalka*, because a lot of people will make that connection. I was aware of *Doctor Who* before playing Vince, but I was never fully into it. I got more into it because Russell T Davies – an absolutely brilliant man – gave me loads of books to read, and loads and loads of videos."

Is Craig at all surprised by the phenomenal success of *Queer as Folk*?

"No, I always knew it was going to be a hit. That's why I did it. It's not often you get a chance to do something that groundbreaking. This, too, in a way, is groundbreaking – has there ever been a *Doctor Who* cartoon? Well, there you go. I only do groundbreaking stuff." Interviewed by Benjamin Cook, *DWM* 336

Scream of the Shalka also featured cameos from recent *Doctor Who*: Unbound star Sir Derek Jacobi (playing – who'd have thought it? – the Master) and a certain David Tennant.

DAVID TENNANT: "I play Caretaker Two. It's very hard not to get excited. I would kill to do more of these."

Interviewed by Benjamin Cook, *DWM* 336

PAUL CORNELL: "We treated *Scream of the Shalka* like the real thing, and I'm very pleased that we did, that we didn't shrink back from that and put it in its own little bubble automatically. Obviously history has put it in a little bubble, and to fight against that would be silly... Mine isn't the real Ninth Doctor, because the public at large have never heard of him... You wait ages for a new *Doctor Who*, and two come along at once..." Interviewed by David Darlington, *DWM* 352

In September 2003, the Controller of BBC One, Lorraine Heggessey, stunned everyone by announcing that – yes! – a new television series of *Doctor Who* had been commissioned, was provisionally scheduled to debut on BBC One in 2005, and that award-winning writer and producer Russell T Davies would be its executive producer and head writer. It was the news that the fans had been waiting 14 years for... although they'd have to wait another 18 months before the revived show actually hit the screens.

RUSSELL T DAVIES: "Calm down! Breathe deep! It's going to be a long wait. *Doctor Who* takes all sorts of forms these days – if you aren't into Big Finish, or the BBC Books, or Scott Gray's comic strip, then start now, they're wonderful worlds. But I can promise that even though our meetings are at a preliminary stage, we're having ideas that make us run around the room... This isn't going to be a send-up or a pastiche; it's a proper drama, for all the family. We're going to take an alien, and a human, and make them your best friends – and then push them to the edge of danger and the height of exhilaration, beaming into your home, on BBC One, in the twenty-first century! We've waited a long time for this, and now we're going to be rewarded with the whole of time and space. Imagine that!" Interviewed by Clayton Hickman, *DWM* 337

In '04

Those who died in 2004 included Fay Wray, Marlon Brando, Janet Leigh, Jerry Goldsmith, Christopher Reeve, Howard Keel, Russ Meyer, Ray Charles, Alistair Cooke, Yasser Arafat and Peter Ustinov.

Top: In 2003, it appeared that *Doctor Who*'s best future lay in animation. *Scream of the Shalka* starred Richard E Grant as the 'ninth' Doctor...

Below: ... before it was revealed that Russell T Davies was bringing the show back to TV!



2005

BACK FOR GOOD

THE FIRST TEASER APPEARED ON BBC ONE ON NEW YEAR'S DAY, 2005. IT FEATURED PLANET EARTH; A STRIKING NEW LOGO; THE TARDIS DEMATERIALISING... AND THE NEW DOCTOR ADVISING ROSE TO "RUN FOR YOUR LIFE!" THE LONG WAIT WAS NEARLY OVER. A NEW SERIES OF DOCTOR WHO, STARRING CHRISTOPHER ECCLESTON AND BILLIE PIPER, WAS ON ITS WAY. BUT FURTHER BIG CHANGES WERE JUST AROUND THE CORNER...

DAVID TENNANT: "I'm still amazed that *Doctor Who* was commissioned back in 2005, and that was only because Jane Tranter [the BBC's Head of Drama] and Lorraine Heggessey took a notion. Obviously, Julie [Gardner, executive producer] and Russell's involvement made it possible, but it seemed like such a big gamble. I remember thinking, I'm delighted that the show's coming back, but I do worry that it won't work. I couldn't imagine that it would work in a modern context – which now seems ridiculous, because it works so well. I think it's quite remarkable. I don't know if it'd be commissioned now." *Interviewed by Benjamin Cook, DWM 417*

LORRAINE HEGGESSEY: "We wanted to bring some drama to early Saturday evenings... If *Doctor Who* hadn't come back, we'd have had to reinvent it as something else. Given that it did exist, it seemed better to bring it back for today's generation, rather than start something else from scratch. We kept referring back to the 1970s, when the whole family used to sit around the television. It's quite difficult to create popular teatime drama... But when Russell said he wanted to write it, we just thought, yep, it'll work!" *Interviewed by Benjamin Cook, DWM 356*

RUSSELL T DAVIES: "I was ready for a fall. You have to do the interview with *The Mirror* where you say that it's a completely brilliant programme, but it's my job to do that. Seriously, I'm sitting there thinking, what if only two million people watch? I had really big, important people saying, 'Why waste your time on that thing?' Nicola Shindler, who runs Red Production Company, is one of the people I trust most in the industry, but she was saying to me, 'It's niche. It's science fiction. It doesn't matter how hard you work, it's never going to be that big.' I was thinking, this is either going to reinvigorate the whole legacy, or prove that it deserved to be taken off in 1989." *Interviewed by Benjamin Cook, DWM 359*

LORRAINE HEGGESSEY: "I hope it'll be a legacy. There's an infinite variety of stories you can do. Obviously, getting people to watch is important, but it's a double-edged sword: too many viewers and you're accused of being populist, but too few... well, there's no point in making television that no-one wants to watch, is there?" *DWM 356*

RUSSELL T DAVIES: "*Doctor Who* is absolutely designed to be seen by everyone. Yes, I'd argue the opposite if we hadn't got the ratings, but the BBC wanted us slap bang at the heart of the schedule, when they thought that Saturday nights weren't working." *Interviewed by Benjamin Cook, DWM 400*

JULIE GARDNER: "Even before I knew much about *Doctor Who*, there was always a kind of question in my head about how exactly do you bring back something that old? How do you begin to make this work for a generation of kids watching *Harry Potter*? How do you

make it relevant and accessible? It was [1979 serial] *City of Death* that made me understand what the show was, and what it could be again, because the humour, and fun, and threat of that story – the confidence of it, more than anything – is simultaneously mad and brilliant."

Interview with Scott Handcock, DWM 410

Russell's name first cropped up in connection with a Doctor Who revival in the late-1990s.

RUSSELL T DAVIES: "I think it was early '99 or late '98, after *Queer as Folk* was made, but before it went out. I had a friend called Tony Wood, a producer working at the BBC under [Controller of Continuing Drama Series] Mal Young, and I said, 'Why don't we do *Doctor Who*?' So, he got me in for a meeting with one of Mal's deputies, a man called Patrick Spence, and some provisional ideas were discussed. I went in there knowing more about the *Doctor Who* situation than they did! 'There's a film in development with BBC Films,' I said, and they were like, 'No, no, we'll sort it out.' Two weeks later, they phoned me up and went, 'Oh, you're right,' so it died a death. I never even wrote a side of A4." However, come 2003, Red Production Company was taking off. "It's very hard to get meetings with Lorraine Heggessey – you have to wait six months – but suddenly, for Nicola Shindler, the door was open. I kept on saying to her, 'Tell Lorraine Heggessey that I want to write *Doctor Who*.' Every time Nicola went in there, she said, 'By the way, Russell Davies is still asking about *Doctor Who*.' Apparently, at one point, Lorraine went, 'That bloody show! Everyone nags me about it.' I went to Nicola, 'Oh, thanks, that's not going to get me very far,' but I had to keep nagging and drip-feeding my name in there – not just my name, but the idea of the programme. But then, in 2003, Julie Gardner moved to the BBC..." As Head of Drama for BBC Wales, Julie was working with Russell on developing period drama *Casanova*, which would eventually air in 2005, on BBC Three, with bright young thing David Tennant in the lead role. "She went into her first meeting with Jane Tranter, who said, 'We'd like you to make *Doctor Who* with Russell.' Julie came out of the meeting, and phoned me up and said, 'Did you know about this?! They really are making it! It's BBC Wales! They want us both there doing it! It's real!' That was very exciting... What the BBC wanted was 45-minute episodes written by me. They wanted my version of *Doctor Who*. So, I went off and wrote... and Julie went away and did sums, and had meetings, and looked at her department, and formulated a plan that we could do 13 episodes. That's an expensive British series. Thank God for Julie." *DWM 359*

The man chosen to produce the show was Phil Collinson.

PHIL COLLINSON: "I cannot stress enough how difficult it was to take those ten pages," he says of Russell's *Doctor*



Lorraine Heggessey



Russell T Davies



Julie Gardner



Phil Collinson

Who series pitch, "and then Russell's first script, and turn them into the show. No-one had made this show since the late 80s. That was the big terror. I knew that we mustn't deliver something substandard. I would sit at night and watch *Buffy* or *Smallville*. I'd think, how do they do it? I remember watching the pilot for *Battlestar Galactica* – I went white! I smoked about 20 cigarettes afterwards. Still, that ten-page document was the basis on which we started working. It was a mission statement."

Was it one that Phil agreed with?

"Broadly, yes. I don't know that I'd have been as bold to say 45-minute episodes – for financial reasons, but also creative reasons, because I always thought that the cliffhanger was incredibly important to the fabric of the show... But Russell convinced me, and he was right. That was the only disagreement that we had early on. We bought into his vision."

Was there ever a danger, then, of Russell T Davies and the Yes-Men?

"I never felt like Russell's yes-man – and yet I didn't have overblown, fiery script meetings with him, in the way that I have on every other show that I've worked on. I suppose it keeps coming back to those scripts and his vision being so whole. I loved what he wrote, fundamentally. I know that makes me sound like a yes-man, but I'm not. I'm sure you could talk to a hundred writers that I've worked with who'd say, 'He's a pernicky bastard,' but I believed in what Russell was doing... We were incredibly close, all three of us – Russell, Julie and me – right from the word go." Interviewed by Benjamin Cook, *DWM* 402

RUSSELL T DAVIES: "When it was announced that it was coming back, you saw the state of misery that it had got into when all the tabloids were saying, 'THEY'VE CAST PAUL DANIELS! THEY'VE CAST AINSLEY HARRIOT!' Rubbish like that. That's how low it had sunk, and how cheap its reputation had become. I knew that we had to get one of the best actors in the land."

DWM 359

Doctor Who's new casting director, Andy Pryor, remembers the hunt for the Ninth Doctor...

ANDY PRYOR: "We decided to start by drawing up the craziest list imaginable – anybody who any of us could think of who could play the Doctor. We knew it had to be somebody who'd mean something to the public, but also we needed a bloody good actor – someone who'd grab it, and make it their own. That narrowed the list down fairly rapidly, and we were unanimous that Chris Eccleston was in the right position at that time... He had a reputation for being intense, which of course he is, but also he's got a great sense of humour, and he's a lot lighter on his feet than people imagine. That excited us." Interviewed by Benjamin Cook, *DWM* 376

What persuaded Chris to say 'yes'?

CHRISTOPHER ECCLESTON: "Russell T Davies! That's the only answer, really. I followed my usual pattern of being led by the scripts. I was out running one day, and I'd read in the paper that Russell was going to do *Doctor Who*. Initially I thought, that's a strange move for Russell. But then I thought about it: I knew he was a fan of *Doctor Who*, because of all those references in *Queer as Folk*. I was intrigued by the depth of Russell's writing – the social concern, the intellectually challenging factor of his work. As well as being very accessible and funny, there's always something very humane about it. So, I went off for this run, and I started wondering about

Russell's attraction to something like *Doctor Who*. I got fixated on this Time Lord. I remember thinking, he's always moving through time. He's never at home. That struck me as quite sad, really, and quite resonant for our times – somebody who feels out of place, but also seems to care about human life. I thought about that quite a lot, that melancholy side to him. And then, that night, I happened to watch *Blade Runner* for the first time in my life. Although I'd seen the film, I'd never properly watched it, and I was very, very affected by it. The whole thing you get with Rutger Hauer's character [Roy Batty] longing to be human, and all the stuff about whether Harrison Ford's character [Rich Deckard] is human or not. I thought that was very moving, and in some ways it complemented what I'd been thinking about the life of a Time Lord. So, I e-mailed Russell with my thoughts about it. Afterwards I felt quite pretentious about sending it, as I do now talking about it. I put a P.S. – just on instinct, really – saying, 'If you're auditioning for *Doctor Who*, can you put me on the list?' He never replied to say whether or not he thought the e-mail was pretentious, but he did say, 'Of course I'll consider you.' That was the end of 2003, and now, of course, it's happened!" Interviewed by Clayton Hickman, *DWM* 343

RUSSELL T DAVIES: "Chris is a powerhouse of energy.

I wanted that strength. I wanted a big sexy man. I have to say, the first person in the BBC who mentioned his name was Mal Young. In our very first meeting, Mal said, 'I think he'd be good,' and I sat there thinking, yeah, but I don't think he'll be interested – and then, famously, that e-mail from Chris arrived, and I was gob-smacked."

But was he their first choice to play the Ninth Doctor?

"Oh yes."

Even though Russell has said elsewhere that he asked Hugh Grant first?

"Yes, well, you have to. Let's be honest, Christopher Eccleston would be my first choice. However, if Hugh Grant had said 'yes', of course we'd have cast him. Yes, we did make those offers, but it's not serious, because the one who was seriously interested was Chris." *DWM* 359



STAR: Eccleston

Cracker Chris is the new Dr Who

EXCLUSIVE

By NICOLA METHVEN
TV Editor

TV's Cracker detective Christopher Eccleston clinched a £500,000 deal yesterday to become the ninth Doctor Who in the first series for 15 years.

The new version of the sci-fi TV show, billed as "contemporary and scary", will be screened next year.

FULL STORY: PAGE 7

CHRISTOPHER ECCLESTON: "Years ago, when they did the film, I was asked by my agent whether I'd want to audition. I said 'no', very strongly, because I felt that I wasn't established enough, and I didn't want to be associated with a brand name that early in my career. But this time I felt experienced enough, and I felt that my career was strong enough, to withstand an association like this, which can – and let's be honest here – rule you out of other parts. But I felt

that I'd done enough to be able to surmount that, and I felt strongly enough about Russell's writing."

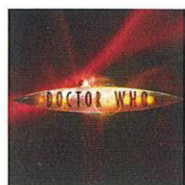
Did Chris watch *Doctor Who* when he was younger?

"As a child, yeah. I remember Patrick Troughton. I found him compelling, and a little bit frightening... But my Doctors were Jon Pertwee and Tom Baker, and I loved them both in different ways... The thing which sticks out for me is the Doctor himself, and the mystery of, you know, who is he? Where does he come from? What's he thinking? What does he feel? How does he feel? He's got two hearts, so does that mean he cares twice as much?" *DWM* 343

ANDY PRYOR: "We cast Chris first, but we'd started the search for Rose [Tyler, the Ninth Doctor's companion] as that was happening... With the Doctor, we had to have more of an agenda – it was unlikely that an actor without a strong track record would be able to pull off the part.

With Rose, though, we didn't set out to go, 'Okay, we've got to have someone high-profile, a household name.' Billie [Piper] got the job because she did a fantastic audition. Within ten seconds of her starting to read the first scene, you just felt like you wanted to listen, you wanted to know who this person is. Anything that she'd done before – or was supposed to be known for – went out of our heads straight away." **DWM 376**

BILLIE PIPER: "I don't do work to win over kids, adults, straights, gays – that's not what I'm in it for. It's a personal challenge, as opposed to pleasing the masses, so those things never really cross my mind until the show has aired. I don't think you can worry about that s*** as an actor, otherwise you'd just do the same thing forever. I couldn't do that. That's not the point of acting. I'm just doing it to please myself, really. I'm sorry if that sounds mean, but that's the way I feel. Selfishly, I only do work for myself, otherwise I'd be miserable, and then I'd



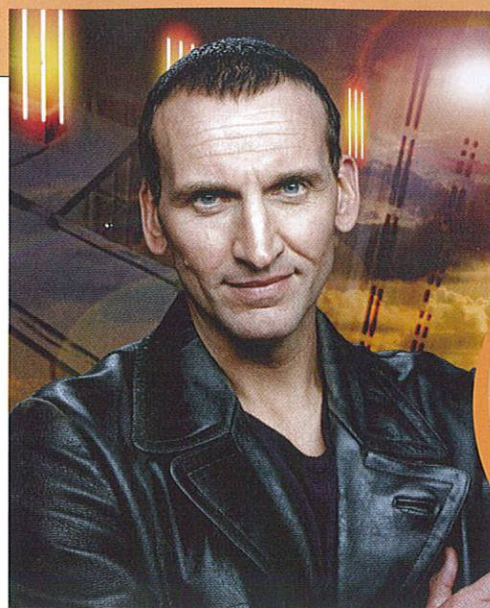
"I said to Russell, 'If you're auditioning for Doctor Who, can you put me on the list?' That was the end of 2003..." Christopher Eccleston

probably have serious self-loathing, and then I'd give up completely. I think you just have to keep moving forward, so it doesn't stifle you. You're always feeling like there's a new challenge ahead." *Interviewed by Benjamin Cook, DWM 395*

BILLIE PIPER: "I hadn't worked a great deal prior to *Doctor Who*, and I'd never watched *Doctor Who* before, so I wasn't seduced by its iconic status. I went in there with a clean slate."

What did she make of Rose Tyler?

"I loved her instantly. That was the thing that got me into the audition room... If I'd gone into that room knowing what I do now, I'd have been so freaked out! I had a recall



In '05

On 29 January, 61,000 people attended a concert at the Millennium Stadium in Cardiff, in aid of victims of the 2004 Boxing Day tsunami. Artists performing in the largest concert in Britain since Live Aid included Charlotte Church, Craig David, Goldie Lookin' Chain, Aled Jones, Badly Drawn Boy, Manic Street Preachers, Lulu and Eric Clapton.

audition, in which I read opposite Chris, which was the most daunting experience, because he's someone I'd admired for ages. But that was fine. He was great."

Interviewed by Benjamin Cook, DWM 364

INDIA FISHER: "Just before *Doctor Who* came back to telly, I did get a very nice e-mail from Russell T Davies saying, 'If it hadn't been for Charley, I wouldn't have been able to write a character like Rose,' which I thought was extraordinary. It was very lovely of him to a) write to me, and b) say that." **DWM 414**

RUSSELL T DAVIES: "You cannot have subsidiary female characters. I knew exactly what I was after: women viewers. They're very specifically targeted by this series, because I know that they don't automatically watch science-fiction. It's considered to be a man's thing, so I was absolutely, specifically, after women. Why cut out half the population?! I think having bosses who are women – Lorraine Heggessey, Jane Tranter, Julie Gardner – has been enormously powerful, because I was telling stories to which they responded. Rose had to be written as real. There was never any doubt in my mind I'd start the first episode from the companion's point of view. Rose had to be fully-rounded, so I invented the mother, I invented the boyfriend... something that brings it back down to Earth, brings it back to the year 2005, that touches your heart, that gets you crying." **DWM 359**

Every episode of the 2005 series is set on – or on a space station just above – planet Earth.

RUSSELL T DAVIES: "If the moment the opening titles are over, you go into a Scene One that's set on a purple planet with three moons, and some man in a cloak is making a villainous death threat, then the audience would switch off in their millions. I think you should set all that high-flown, end-of-the-world stuff in a very real world of pubs, and mortgages, and people..." *Interviewed by Gary Gillatt, DWM 279*

CHRISTOPHER ECCLESTON: "Why does the Doctor care so much about humanity? He's the idealistic, humane alien, isn't he? This must be something to do with his desire to belong... Just starting with the Time Lord thing of this guy falling through time endlessly, and we never see him at rest or at peace. We never see him in his domestic life, with his feet up. He's always questing,



Christopher Eccleston



Billie Piper

Opposite page: *The Mirror* reports the casting of a new Doctor for the 2005 series.

Above: "Fantastic!" Christopher Eccleston as the Ninth Doctor...

Left: ...and Billie Piper as Rose.



Edward Thomas

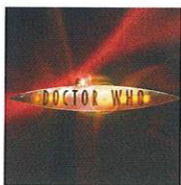
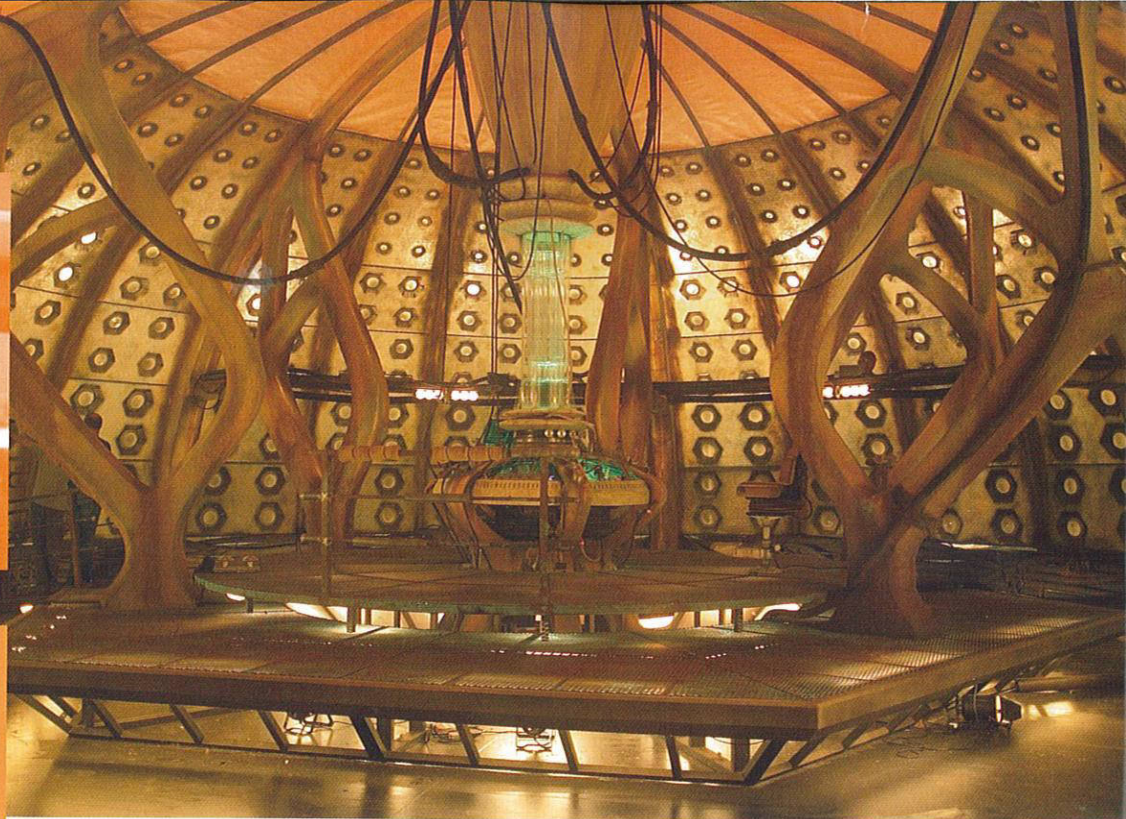
Right: Inside the TARDIS.

Below left: Designer Edward Thomas, with the partially-completed police box shell.

Below right: The console.

Opposite page top 1: Autons attack in Episode 1, *Rose*.

Opposite page top 2: Mickey (Noel Clarke) is rescued by his girlfriend.



"We wanted the TARDIS to be taller, wider, and much more 'British bulldog'..." Edward Thomas

questing, questing, moving on, on, on, forever, and ever, and ever... Like Russell, I'm a huge fan of television, and I really took on board Dennis Potter's ideas about television: it being the place where the nation talks to itself; a popular, quality medium for debate, and feeling, and entertainment... There's a vital thing in the first script: when we look at Doctor Who inside the TARDIS, Russell has written in the stage directions that the key thing about this man is how much he loves what he does, with an absolute relish for adventure." *DWM* 343

Talking of the TARDIS, production designer Edward Thomas says...

EDWARD THOMAS: "There are some things in history that deserve to remain the same, such as the minis in *The Italian Job*, and the TARDIS. Those things just are what they are. It's scripted as a blue, 1950s police telephone box, and you can't really stray from that. That was Russell's decision, and quite rightly so. But within that restraint, we were allowed to do what we wanted with it... We really wanted it to be much taller, much wider, and feel much more 'British bulldog', much more

structural. I really wanted the exterior to feel as though it was containing something... Even though there's no relevance between the inside and the outside, in my head there is *definitely* a relevance. I gave the inside that dome feel." Edward points out that the TARDIS interior had to suggest "a very technical machine", so he wanted a very technical designer: "Our man Dan Walker comes from an automotive background, so he made sure that the TARDIS really felt as though it could be a flying machine, and that the switches actually did something. But something like that could easily seem *too* technical... so then you need a designer with more of a free flow: we brought in Colin Richmond, who's a theatre designer with the Royal Shakespeare Company, among others. He had a much more organic, loose feel to things... Then you've got Bryan Hitch, with his early concept drawings, and Matt Savage filling in little details like the roundels or whatever... We had a great set decorator for the first two blocks – Peter Walpole, a legend in his own right – who was involved in dressing the console. I told him to get me bits and pieces that he felt were relevant. They had to look as if they were part of the machinery, but didn't *look* like machinery. I kept stressing that the TARDIS is hundreds of years old... We came up with a theory behind it all – so that when Chris Eccleston walked onto the set for the first time, we could say, 'Here are the keys. Start her up!'"

How about the sonic screwdriver?

"The screwdriver was one of the things we were allowed to play with, and I'm glad we did. I wanted something that was TARDIS technology... In fact, we gave it a little cradle in the console, so the Doctor could charge it while in flight! We wanted it to have a similar texture to the TARDIS – kind of spark-plug-ish, if you like." Interviewed by Jason Arnepp, *DWM* 360

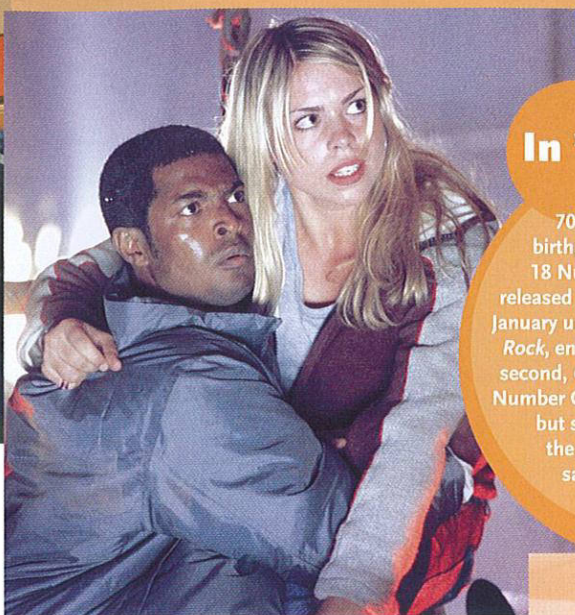
Murray Gold composed the music for the 2005 series – and, indeed, every series since.

MURRAY GOLD: "It's always been a certain kind of thing that's appealed to me: drama that 'sings', and you just stick the music on the top... And *Doctor Who* 'sings'.



Murray Gold





In '05

To celebrate the 70th anniversary of his birth, each of Elvis Presley's 18 Number One singles was released in consecutive weeks from January until May. The first, *Jailhouse Rock*, entered at Number One. The second, *One Night*, was the 1000th Number One single in the UK charts, but set the record for being the lowest-selling weekly sale ever to reach the top spot.

It's got such a good, strong heart beating inside it... Basically, the brief was: 'big tunes'. Russell and Julie both said, 'I want to be able to watch this episode of *Doctor Who*, listening to those tunes.' Russell loved the very first piece of music from Episode 1, that skitty rock tune with the guitars. And the bit when they run across the bridge later in the episode. I know not everybody would go that way with it, but it makes it more colourful and vivid." Interviewed by David Darlington, **DWM 362**

That first episode was called, simply, Rose. Written by Russell and directed by Keith Boak, it saw the return of 1970s monsters the Autons – killer shop-window dummies.

RUSSELL T DAVIES: "Initially, the BBC wanted the Daleks in Episode 1, and I was just adamant that they were wrong. I said to them, 'If you save them until Episode 6, you'll get a second launch.' We had more conversations about the Autons than anything else. Until I wrote it, it looked like just an old monster. You can waste a lot of time trying to be original. It doesn't have to be original: it just has to be good. When I'd written the script, they saw what I meant, that actually they're quite in the background. They're not the plot: they're a plot device so that the Doctor and Rose can meet." Interviewed by Benjamin Cook, **DWM 360**

PHIL COLLINSON: "I suppose, for me, the most ridiculous experiences are always those mad moments when you find yourself gaffer-taping a midget into an Auton's head..." Interviewed by Benjamin Cook, **DWM 380**

The series' special make-up and prosthetics designer, Neill Gorton of Millennium Effects, remembers...

NEILL GORTON: "Autons were tough to do, because people didn't want to see any joins or holes, so the questions were: how do I get the mask on their heads? How do I let them breathe? How do they see? That became one of the biggest pains in the arse." Interviewed by Jason Arriopp, **DWM 375**

KEITH BOAK: "One thing that Russell was very keen on was that this should be a really fast-paced show. The Doctor is a fast-paced man. He doesn't sit and think. He's an action man, a man of doing. His life runs at a pace of knots, which is what excites Rose, and what brings her into his world. We set her up with a life that, however sweet and pleasant, is somewhat mundane. She's a far more ambitious character, and suddenly the Doctor comes in and offers her a chance to explore the universe." Interviewed by Benjamin Cook, **DWM 355**

Episode 1 also introduced Camille Coduri as Rose's mum Jackie, and Noel Clarke as Rose's boyfriend Mickey Smith.

BILLIE PIPER: "I adored working with Noel and Camille. It's kind of like a proper family – except we all get on!" **DWM 364**

CAMILLE CODURI: "I've always felt that people don't like me. Russell and that lot do, but I get the feeling that the

people watching see me as the annoying, nagging, old, pain-in-the-arse mother. There are a lot of people who go, 'God, I can't stand her, she's so annoying!'"

Interviewed by Benjamin Cook, **DWM 398**

CAMILLE CODURI: "Jackie's very dramatic. She's very over-the-top. Everything's a great drama. And she's quite lazy, actually. She's always in her dressing gown and slippers, and expecting to sort of cop the dough from her daughter, or she's on the phone to her mates, moaning about Rose... Mums are important, though. They're important to Russell T Davies. That's there in his writing... With Rose losing her father so young, it's only been the two of them, so there's that special bond. Her daughter is the world... She doesn't want the Doctor to take Rose away from her. But he does. He takes away my baby." Interviewed by Benjamin Cook, **DWM 360**

NOEL CLARKE: "Mickey is a good guy. A really good lad. But then the Doctor comes into their lives and – maybe not so much in a romantic way, but – he sweeps Rose off her feet with adventure. Essentially, Mickey loses her to that life – to go off travelling the universe, and time as well. It beats, 'It's not you, it's me!' Mickey probably didn't realise what he had until Rose was swept away by the Doctor." Interviewed by Benjamin Cook, **DWM 358**

Isn't Rose a bit of a cow to poor Mickey?

BILLIE PIPER: "Yeah, she can be a right bitch sometimes." **DWM 364**

NOEL CLARKE: "I think it was important that no one was trying to make a statement, saying like, 'Right, we've got a black guy in here, we have to make him a positive role model.' That's not what it's about. Why should I be treated any differently? Mickey was an idiot, and that's how I played him." Interviewed by Benjamin Cook, **DWM 372**

NOEL CLARKE: "Rose, Mickey, and Jackie live on an estate, but that doesn't mean they're not chavs... If kids can look up to those characters, it doesn't matter where they're from. It doesn't matter if they're millionaires, or if they're paying for stuff with stamps." Interviewed by Benjamin Cook, **DWM 373**

CHRISTOPHER ECCLESTON: "I hadn't thought about applying the class rules to the Doctor. I would hope that whatever comes out of my mouth can't be attributed, one way or another, to any sort of social class." **DWM 343**

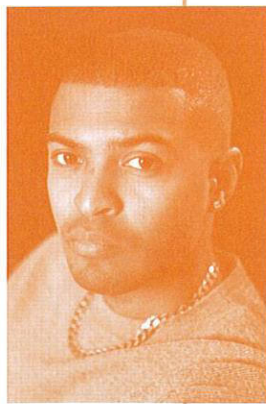
CHRISTOPHER ECCLESTON: "I do feel a little bit that I am different from all the previous Doctors – there's a line between all of them in that they speak in RP, Received Pronunciation. I think it's good to say to kids, 'Actually,



Neill Gorton



Camille Coduri



Noel Clarke



Lucinda Wright

Top left: Jackie Tyler (Camille Coduri) first appeared in *Rose*. Or you could argue that Rose first appeared in Jackie Tyler. But let's not.

Top right: The Ninth Doctor is restrained by an Auton. Well, we hope that's what's going on.

Below: The Autons cause devastation in London. And Phil Collinson weeps.



people who sound like *this* can also be heroic and very intelligent'... As a child, the Doctor was too authoritarian for my taste." Interviewed by Benjamin Cook, *DWM* 363

Lucinda Wright, the show's new costume designer, was responsible for the Ninth Doctor's distinctive garb.

LUCINDA WRIGHT: "After screaming with excitement when I found out that I was going to do it, I sat down and thought, the first thing is, everyone's going to be saying, 'Is he wearing a scarf?' I don't think I can repeat my reply to that! I just took into account the way that the Doctor was written, the way Chris would play him – and Chris, to me, is a very contemporary Doctor... When I met with Chris, we went through every type of leather jacket ever made, every type of trousers, every colour of trousers, every boot, every belt... People may look at the result and think, it's just a jacket and trousers! But I didn't want the clothes to ever distract from the performance. I wanted him in silhouette – a look that was him, and you always knew was him... That leather jacket that's been through hell, those big boots, black trousers, and a different coloured v-neck jumper The jacket is originally German. The boots are big, chunky leather Timberlands... His costume was quite a classic look, I hope." Interviewed by Benjamin Cook, *DWM* 359

CHRISTOPHER ECCLESTON: "Big scarves and all that are not the way for me; a case of 'less is more'. I am of the belief

that a good designer, or a good director, allows an actor to choose his costume. If you've chosen the actor cleverly, then the actor will come up with something suitable... You have to feel comfortable as an actor." *DWM* 343

JULIE GARDNER: "We haven't always known what was needed... The first block [Episodes 1, 4 and 5] was very fraught – numerous tearing-your-hair-out moments. I don't think we had the right infrastructure, to be honest... The hardest thing is the stamina that the cast and crew need to make *Doctor Who*... It's the hardest series I've ever done, and I think Russell says the same." Interviewed by Clayton Hickman and Benjamin Cook, *DWM* 354

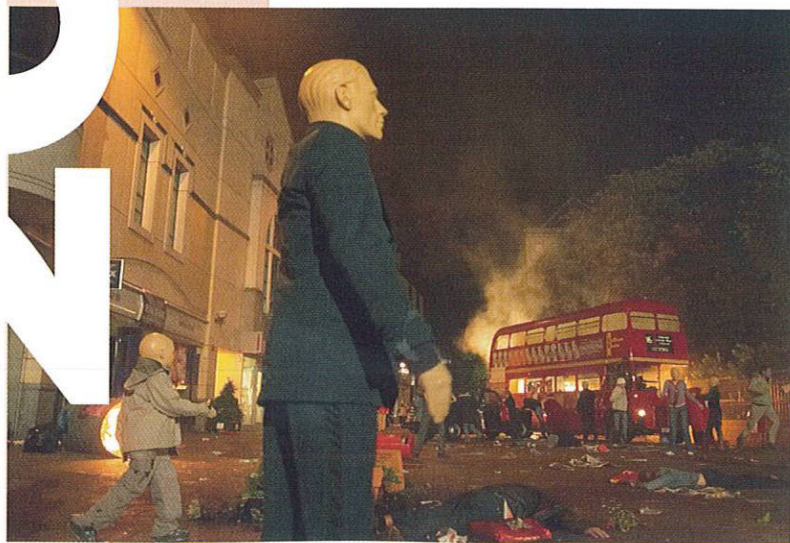
RUSSELL T DAVIES: "That first block hit everyone for six. We planned, we scheduled, but it was like hitting a brick wall. It was a very, very hard block for everyone. It was very, very hard for Keith, who actually, yes, could have planned things differently, but none of us told him to, because we were as in the dark as he was." *DWM* 359

KEITH BOAK: "It was a really tough shoot, for all sorts of reasons. It's non-stop in 1, 4 and 5 – there are very few scenes that don't involve high levels of action or effects or... look, I could go on about how hard it's been, but it's been tough for us all." *DWM* 355

NOEL CLARKE: "I'm not blaming Keith Boak. He had a hell of a task. He was bringing back the show, but nobody really knew where it should be tonally... Later episodes seem a lot darker in comparison... The scripts were fantastic, but my first three episodes weren't particularly scary. I mean, Auton Mickey was a cartoon villain. How does Rose not realise that this guy is an Auton?!" Interviewed by Benjamin Cook, *DWM* 358

NOEL CLARKE: "It wasn't played straight. Some of it was played for laughs. I have no excuses, but I do have reasons: I had no rehearsal time, so I didn't really know the tone of what we were doing; I'd never met Chris before, or Billie, or Camille. I didn't realise it at the time, but my head wasn't where it should have been." Interviewed by Benjamin Cook, *DWM* 367

PHIL COLLINSON: "This show was enormous, and yet sometimes it felt like we were cobbling it together. Of course, we weren't – we were keeping hold of it, reigning in this monster – but I'm sure, at times, it seemed like it was going to be a disaster. We were learning as we went along, and tripping over as we went along. Lots of mistakes were made.... After filming for two weeks, we



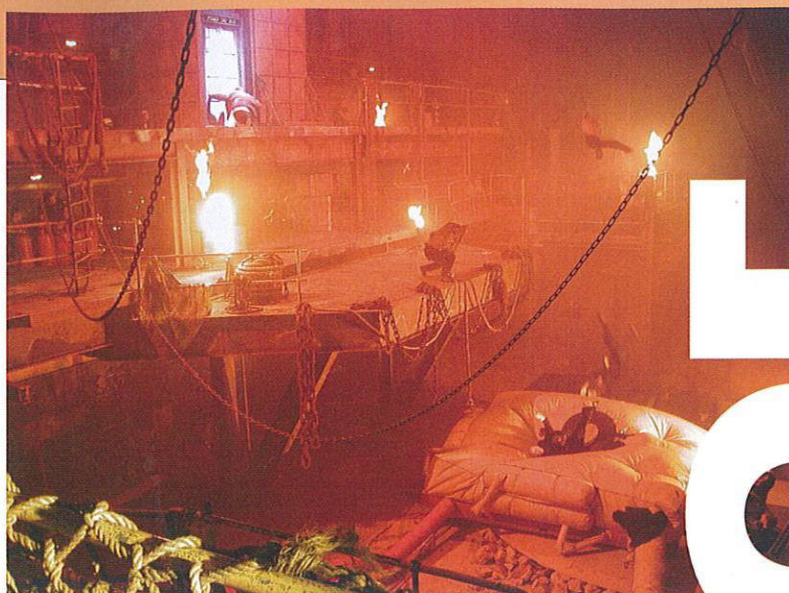
were three weeks behind. We'd misjudged how long it takes to film the show. At the end of the first fortnight, the accumulative effect of the scenes that we'd dropped – because we were running over – meant that not only were we a week behind, but also we'd have to add two weeks to the end of the shoot. On the second night in London, I remember being at the Powell Estate [the fictional home of the Tylers; filmed on South London's Brandon Estate], on the phone to Julie, and I was crying. I'd had a budget meeting that day, and the budget was slipping away from me. It was week two, and we were in a mess already. Julie said, 'I'm going to send you someone,' and she sent [production manager] Tracie Simpson. That's when things changed, I think. Tracie organised the shoot, and I ran things on the ground."

DWM 402

CHRISTOPHER ECCLESTON: "A tough shoot. Tough work. [But] I'd sooner do it with someone who's going to take the mickey out of me than be all pompous or pretentious about it..." DWM 343

BILLIE PIPER: "Chris is intense. I mean, everyone knows he's intense. That's why he plays all those kind of dark, intense roles. But the Doctor is intense. He can go very much into himself, the Doctor – and Chris does that, too, and that's a strength for the part he was playing. That's what made him a wonderful Doctor. He's really heavy on his heels. He's very on-the-ground, and he's very deep-rooted." DWM 364

PHIL COLLINSON: "All actors are different. Chris has a really strong work ethic and needs to be involved in everything, and he found himself in the middle of chaos. I will hold my hands up and admit that the first block of that first series was chaotic. I had to go to Chris every day and apologise. I had to say, 'I'm really sorry, I know you're supposed to be filming such-and-such today, but now you're not.' We had a very honest relationship, which I appreciated. He would tell me what he thought, and I would tell him what I thought. There was a good shorthand there. Nothing was ever hidden. There wasn't any simmering resentment. After that first block, everybody settled down, to a certain extent. By the last couple of blocks, Chris had



Above: A disused paper mill in South Wales doubled for the Nestene Consciousness' lair.

Bottom: Lady Cassandra (voiced by Zoë Wanamaker) in *The End of the World*.

CHRISTOPHER ECCLESTON: "Television, because it doesn't have the scale of film, has to concentrate more on character, which is why I'm more comfortable with television... Audiences turn on the television to look into people's souls. That's basically what they're looking for, human feelings and emotions. The rest, really, is icing. Daleks and all that, is really just icing." DWM 343

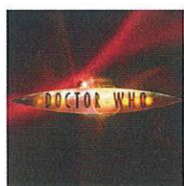
EUROS LYN: "I don't think it's a secret that the first series was troubled... Looking back, I'm amazed that we managed to pull it off. From a visual-effects point of view, we completely went over our limit. From the very first moment, really, we underestimated how much visual effects work there was on *The End of the World*. Things like Cassandra..." Interviewed by Benjamin Cook, DWM 409

In The End of the World, written by Russell and directed by Euros Lyn, Lady Cassandra (voiced by Zoë Wanamaker) is the last human – reduced to a sheet of skin strung across a metal frame, with her brain in a jar – aboard the Platform One space station, overlooking a burning, dying planet Earth, in the Year Five Billion.

RUSSELL T DAVIES: "I was a bit stuck for a villain for Episode 2, until I watched 2004's Oscars ceremony.



Euros Lyn



"Sometimes it felt like we were cobbling it together. I'm sure, at times, it seemed like it was going to be a disaster." Phil Collinson

relaxed into the part and started to enjoy himself, and the shoot was going much smoother..." DWM 402

PHIL COLLINSON: "I did spend the whole pre-production period, and the whole first couple of months in the job, being absolutely terrified. I think that's a big lesson there. I'd never, ever again go into a job being afraid of filming. You have to enjoy it, and embrace it." DWM 380

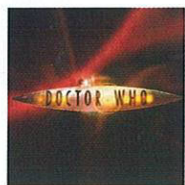
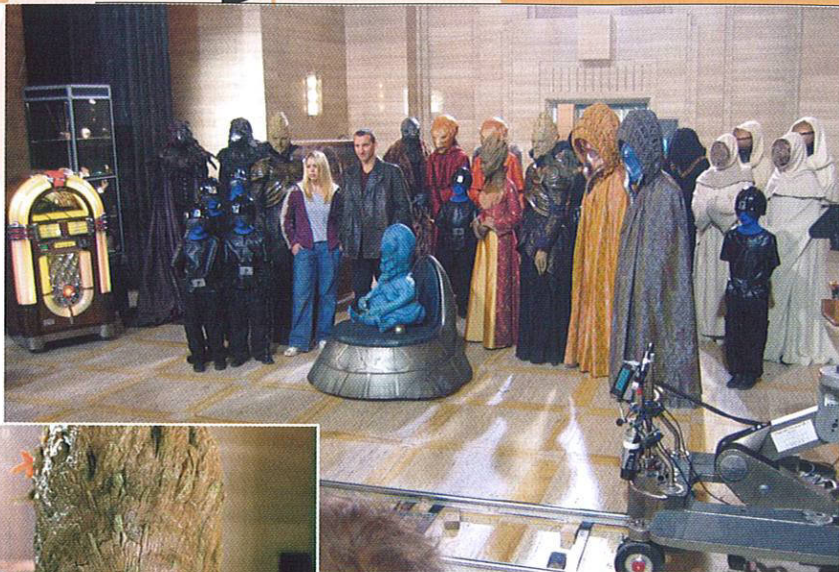
JULIE GARDNER: "*The End of the World* was when I first started to really understand what the core of the show actually was, and saw it right there, on the screen in front of me. It was the final scene – the chips scene – which so deftly shifts from the epic 'I'm the last of my kind' to the mundane and ordinary 'I want chips.' I love that scene. I realised then that this was the balance of the show, the yin and the yang, and however spectacular it is, however many spaceships or funny-sounding aliens you might have, the show was always all about this very unique, kind, beautiful friendship between an alien Time Lord and an ordinary girl. That was the heart of it." DWM 410

I think it's vile, all those beautiful women becoming lollipop-headed and stick-thin, dying in front of us. And we're meant to clap?! Once that connected with the word 'transparent', I knew what I wanted to do... Also, it gave me the chance to write some bitchy *Ab Fab*-type dialogue, which is always a laugh. I think my favourite line in the whole series is Cassandra's 'When I was a little boy...' Interviewed by Benjamin Cook, DWM 356

ZOË WANAMAKER: "Cassandra is definitely a grotesque. She's a monster. I thought she was fantastically funny. I like all that 'Moisturise me, moisture me!' I know people who are like her. Yes, there are very naughty people about. She appealed to me on the principal that she's a naughty child, really." Interviewed by Benjamin Cook, DWM 369

EUROS LYN: "There was like eight minutes of Cassandra talking on screen in that episode, and nobody had quite appreciated that that meant eight minutes of animation. That's probably more than the entire budget of the programme!" DWM 409





“We always knew Episode 2 would be enormous, but it grew and grew and grew!” Will Cohen

RUSSELL T DAVIES: “On the CGI list, I already had Platform One, and the Earth exploding, and the Ventilation Chamber. I could feel the costs escalating. And this was before I’d realised I’d need the Sabotage Spiders to make the plot work.” *DWM* 356

EUROS LYN: “The panic that we felt once we’d cut it together and realised what we still needed – how the hell were we going to get around it? In the end, we slashed Cassandra’s screen time by half, cut back on lots of visual effects shots... The giant fan sequence was much simpler in its final version than it was intended to be originally. It was a really steep learning curve.” *DWM* 409

Visual effects producer Will Cohen and his team at The Mill – including visual effects supervisor Dave Houghton – were responsible for all the ‘computerised’ effects on Doctor Who.

WILL COHEN: “Episode 2... blimey! Episode 2 was a biggie. We always knew it would be enormous, but it grew, and grew, and grew... There are over 220 visual effects shots in a 40-odd minute show! But some of our

best work is in this episode. Most of our team comes from a film background – *Alien Vs. Predator*, *Alexander*, *Harry Potter* – so they knew exactly what they needed to do to produce quality work. You’ve got CGI characters, digital matte paintings with 3D elements and live action combined, CGI views of Earth out of the window... it’s an unbelievable episode.” Interviewed by Benjamin Cook, *DWM* 356

Non-CG aliens on Platform One include the Face of Boe (a huge face in a case, made by Neill’s prosthetics team), Jabe the Tree (played by Yasmin Bannerman), and the blue, goblin-like Moxx of Balhoon (Jimmy Vee).

JIMMY VEE: “He’s a sort of toxic little creature... It’s one of those things that you’re never going to forget once you’ve seen it... You know what it looks like? An arse! Heh-heh! That’s what I call it. My face is an arse.”

Better not scratch it, then, Jimmy?

“Or, um, pick my nose. Wa-hey!” Interviewed by Benjamin

Cook, *DWM* 356

YASMIN BANNERMAN: “Jabe reminds me of the Queen. She’s very majestic, very elegant. For a while, she gets quite close to the Doctor, and she’s attracted to him immediately... She’s always treated as very ‘hands off’ and with respect, but the Doctor... it’s not that he disrespects her, but he’s quite forward. He sees past her austere shell... But I can’t play Jabe again, can I? She dies horribly. Oh well.” Interviewed by Benjamin Cook, *DWM* 356

The next episode, *The Unquiet Dead*, was the revived series’ first ‘historical’ tale. It was set in Victorian Cardiff...

JULIE GARDNER: “When we did *The Unquiet Dead*, Jane Tranter gave us a note that served us so well on future episodes: when we do period, try to make it ‘steampunk’. Mark Gatiss delivered a great script, but it was more a case of us as a production realising that we’re not trying to make *Pride and Prejudice* when we go back in time.”

DWM 410

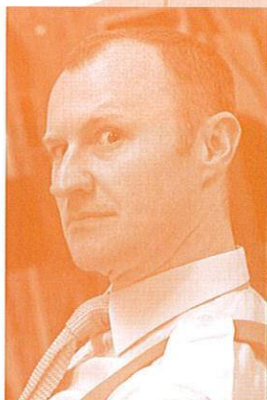
MARK GATISS: “It was a gift for me, because I love the Victorian period so much. I love the language and the gloominess of the age, the wonderful Victorian love affair with death. I wanted to capture the magic of what it might feel like to go back in time... Initially, I resisted the idea of Dickens being in it, perhaps because, in the past, the show has tended to refer to encounters with famous people, rather than doing them. Dickens is a knowable figure, so it did present some

Top: The production team pulled out all the stops in creating a bewildering number of alien creatures...

Above: ... including Jabe the Tree (Yasmin Bannerman), for *The End of the World*.

Bottom left: The Doctor meets Dickens (Simon Callow)...

Bottom right: ... and a zombie horde, in *The Unquiet Dead*.



Mark Gatiss





In '05

On 18 February, *EastEnders* celebrated its 20th anniversary with a special episode in which 'Dirty' Den Watts (Leslie Grantham) was killed by his new wife Chrissie (Tracy-Ann Oberman). 14.34 million people watched the episode.

challenges." Simon Callow was cast as *The Unquiet Dead's* older, more melancholy Dickens. "Simon knows and loves his subject so well that he absolutely tuned into the notion of the great man being this tired, rather disappointed figure, close to the end of his life, who gets caught up in this strange yet wonderful adventure. I didn't write it with Simon in mind, because I didn't think he'd do it." Interviewed by Benjamin Cook, *DWM* 355

SIMON CALLOW: "I've always liked the idea of the character, of the man, Doctor Who. I only ever saw Bill Hartnell, but I know about all the subsequent ones, because you just do. You read about it. And I thought it was such an interesting notion to confront Dickens with Doctor Who. The impact that somebody who is travelling through time would have had on him would have been extraordinary." Interviewed by Benjamin Cook, *DWM* 355

Aliens of London and World War Three formed the new series' first two-part adventure. It was written by Russell and directed by Keith, and introduced the Slitheen family – lumbering, green alien nasties that hid inside human skins.

JULIE GARDNER: "They were the first prosthetic monster that we did... but we were filming at the height of summer, so the actors in the suits kept fainting. And their shoes were on platforms, which meant they kept toppling over, because their heads were so heavy. I think that was a big lesson for all of us." *DWM* 410

NEILL GORTON: "We didn't get a chance to road-test them before the first day of shooting. We had four weeks from start to finish. That's not a lot of time if you're building one of them; we had to do three, so it was all a bit fraught and difficult... One thing we found was it's best not to intercut between real and CG things. Series One was full of regrets, but also full of joys." *DWM* 375

RUSSELL T DAVIES: "It's probably my fault if an episode is weak. I mean, okay, we all talk about *Aliens of London* with a slightly regretful tone, because we were learning, we'd never worked with prosthetics before, and the schedule was impossible. Well, I watched it on BBC Three the other night – and what a classic episode! The Doctor's in Downing Street! A spaceship flies into Big Ben! Penelope Wilton [who plays Harriet Jones, a backbench MP] is watching Slitheen murder people! Frankly, it's brilliant." *DWM* 400

Russell wrote the part of Harriet specifically for Penelope.

PENELOPE WILTON: "Whatever the world is that Russell

creates, it's truthful. I think he's an incredible writer, and he's created a wonderfully witty person in Harriet Jones. I mean, she doesn't see herself as witty, but it's very witty writing... She's an interesting woman, an accurate depiction of a certain sort of English woman – and a dying breed, in a way." Interviewed by Benjamin Cook, *DWM* 398

Naoko Mori played Dr Sato in the story.

NAOKO MORI: "It was the very first day of shooting on *Doctor Who*, the very first scene, which was a big deal – but for me it was like, 'Doctor... who?' I grew up in the States and in Japan, and I'd barely heard of *Doctor Who*. When I got the script, there was the word 'TARDIS', and I didn't know what it meant! It was really embarrassing. But I knew on that first day that it was a big production, and there was a lot of hype and expectation, so I'm kind of glad that I didn't know, otherwise I'd probably have got really nervous and fallen over, or made a fool of myself." Interviewed by Benjamin Cook, *DWM* 391

At one stage, it looked as though *Doctor Who's* most iconic monsters, the Daleks, would be absent altogether...

JULIE GARDNER: "In hindsight, it's hard to think of the show without them – and the Terry Nation estate [of the late Dalek creator] honours and loves that creation so much, they'll always do their best to make it work. I remember the discipline Russell brought to the series as lead writer, choosing to bring them back midway through the series [in Episode 6, *Dalek*], and realising that the audience needed a proper reintroduction." *DWM* 410

RUSSELL T DAVIES: "It was very deliberately placed as a new launch episode. The Doctor and Rose just 'arrive'. There's no mention of her mother, no mention of Mickey, it's like a brand new start, that episode... Thank God we got the Daleks back. It would have been a poorer series without them. I had the idea of doing the lone Dalek story because of Rob Shearman's *Jubilee* audio. I listened to that and thought, this is a brilliant idea! So, when I pitched that to the BBC, I said, 'I want this to be written by Rob, because he's very, very good.'" *DWM* 360

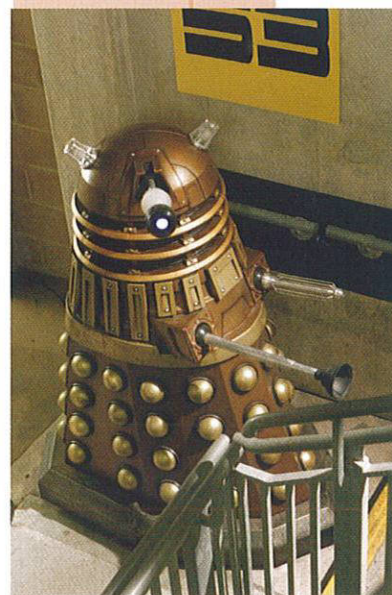
ROBERT SHEARMAN: "*Jubilee* is a tale of how over-familiarity with the Daleks as television icons has led us to forget the fascism that they symbolised. I knew that any television version would have to lose all that, because



Top: The Slitheen first shuffled and farted their way onto our screens in *Aliens of London/World War Three*...

Above: ... only to be defeated by Harriet Jones MP (Penelope Wilton) and the Doctor.

Below: In *Dalek*, the myth that the creatures could not climb stairs was put to rest for good.



2005

In '05

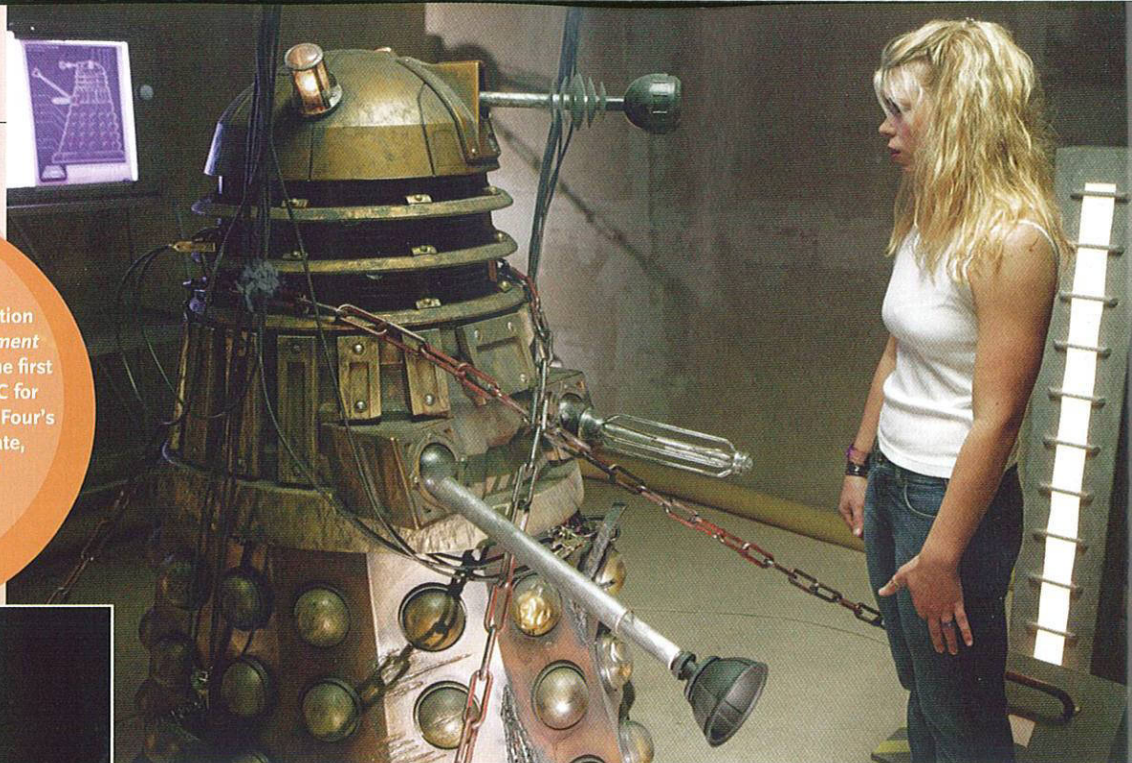
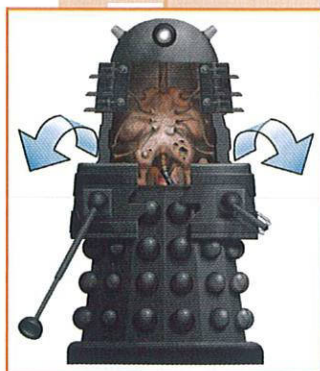
Digital channel BBC Four broadcast a live re-make of the 1953 science-fiction drama *The Quatermass Experiment* on 2 April. The production was the first live drama broadcast by the BBC for over twenty years, and drew BBC Four's second highest audience to date, with an average of 482,000 viewers. Among the cast were David Tennant and Mark Gatiss.



Top: Rose feels pity for the chained 'Metaltron'. Don't trust it, you fool!

Above: Dalek explored how the events of the Time War had traumatised the Doctor.

Below: The Art Department's design sketch showing how a Dalek can open to reveal the mutant within..



I wanted to make the Daleks as frightening as possible to a whole new audience that may not have the slightest clue who they are!" *Interviewed by Benjamin Cook, DWM 356*

EDWARD THOMAS: "As a department, the excitement and the desire to recreate the Daleks was vast... Every member of the team wanted to have a crack... Everyone had very strong ideas, including hundreds of letters and illustrations that we were sent by members of the public saying, 'This is what I think they should look like.' Of course, you've got to put them straight back in the envelope and return to sender, otherwise you end up in all sorts of trouble... There was a subtlety to what we did that revolutionised the shape of the Dalek... We wanted it to feel much more like a killing machine than it has in the past." *DWM 360*

Neill designed the amorphous mass that lurks within a Dalek's casing.

NEILL GORTON: "I liked the idea of there being something sort of humanoid in there, but Russell said, 'No, it has to be a big eye with tentacles!' Initially, I thought that was really 1950s, but I went with variations on it. I took Russell's octopus thing, then tried to get a face and brain in. There's an echo of a distorted mouth and face. It's not a one-eyed creature: it once had two, but one of them's just gone." *DWM 375*

CHRISTOPHER ECCLESTON: "As a child, I was absolutely fascinated by the episode where we saw what was inside a Dalek. I'm going from destruction, but this great, cold, steel instrument of memory, all that casing, all that armour, is actually to protect this very vulnerable, strange, frightened creature. So yeah, you can think about that on different levels, and think about what it is that actually frightens us. It's good to be aware of that stuff, but the kids can also just take it as read that the Daleks are scary." *DWM 343*

ROBERT SHEARMAN: "I've received a lot of praise for the confrontation scenes between the Doctor and the Dalek, where Chris responds with such insane fury at finding his nemesis has survived the Time War, but actually I wrote it in a very generic Doctor-like way; it was Chris who gave it the passion and ferocity... He wasn't a fan, so he never approached the scenes in a Doctor-like way, but simply did them with as much conviction and honesty as he could." *Interviewed by Benjamin Cook, DWM 363*

How important was it that Nicholas Briggs was on set to read in the Dalek voices 'live'?

NICHOLAS BRIGGS: "Actually hearing the Dalek voice brings a kind of atmosphere to the set, which sets everybody tingling, and is therefore beneficial to the finished product... They talk, they move, they flash their lights, and they speak. It feels like an event when the Dalek voice crackles out over the speakers. It's like the ice-cream van arriving – people hear that sound and come running." *Interviewed by Benjamin Cook, DWM 398*

Russell came up with the idea for the following episode, The Long Game, many years earlier...

RUSSELL T DAVIES: "I wrote it up as a four-part *Doctor Who* story – I've got no idea when, it must have been the early 1980s, I think – and sent it off to the production office. I got a reply from the BBC Script Unit, kindly telling me to write about 'a man and his mortgage' instead!"

Where did the story come from in the first place? "I read a report about how only one or two central news agencies write the information that is then published nationwide. Read a newspaper in Aberdeen or Cornwall, and you'll read the same report about national or international events – which struck me as a good way of controlling things! It seems all the more relevant today, when you look at how the western press creates a climate of fear... All the elements from the 1980s version are there – the space station, the canteen, the Doctor's friendship with a journalist, something mysterious hidden upstairs..." *Interviewed by Benjamin Cook, DWM 356*

ANDY PRYOR: "It was quite a dark, odd episode, *The Long Game*, and we needed somebody as the Editor [played by Simon Pegg] who was both powerful and powerless – he was a victim, in his own way – and prepared to be strange without overdoing it. It would be very dangerous to get into too much moustache twiddling among the villains in this show." *DWM 376*

At the end of Dalek, Adam Mitchell (played by Bruno Langley) had joined the TARDIS crew. Unusually, in The Long Game, he turns out to be a bit, well, rubbish at it.

RUSSELL T DAVIES: "It's a chance to show that not everyone is as clever and adaptable as Rose. Some of us would fall apart if we travelled in time! Adam gives us the chance to see a new slant on the companion's role. I created Adam, then handed him over to Rob Shearman to introduce in Episode 6. Both situations [in *Dalek* and *The Long Game*] show different facets of Adam's personality." *DWM 356*



BRUNO LANGLEY: "Ah, Adam! He's a genius. I'm kind of figuring he was a genius at school. He probably got moved up years, and went to special school. He was headhunted by [Dalek's human villain] Van Statten, whose agents scouted him and took him to America. I don't know how long Adam has been down in that workshop of his, but he kind of just stays down there, and looks at alien artefacts, and predicts, very wrongly, what they are. I think he thinks he's cleverer than he is... When he meets Rose, it's kind of a breath of fresh air... In the Dalek episode, he fancies Rose – but then, in the next one, he's taken on this new adventure... He's into all this extraterrestrial stuff already, so he's kind of preoccupied all the way through with finding out information so that, when he goes back to Earth, he can, I don't know, be world-renowned for creating something, very selfishly. He doesn't think about Rose and the Doctor much, apart from, obviously, when they're pissed off with him – and, well, then he's got to face the music." *Interviewed by Benjamin Cook, DWM 356*

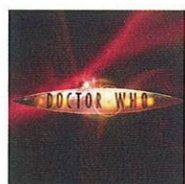
In Episode 8, Father's Day, the Doctor and Rose travel back to the 1980s so that Rose can meet her father, Pete Tyler (played by Shaun Dingwall), who died when she was a baby.

PAUL CORNELL: "The paragraph about Episode 8 in Russell's series document outlined the simple idea of

Shaun sniggers. "That was brilliant, Noel. You were amazing." *Interviewed by Benjamin Cook, DWM 373*

PAUL CORNELL: "In Russell's version, the Doctor spent the plot hearing about Rose's dad's life from other characters. It was going to be the 'no special effects', thoughtful episode... But it's not really where the episode ended up." Pete Tyler was based somewhat on Paul's own dad, who "rented a shop front, and ran a laundrette, a bookmakers and an insurance business from it. But dad made quite a success of the last venture, and my brother sold the business on recently for a big profit, so dad's not really a Peter Tyler."

And where did the terrifying Reapers come from?



"As a child, I was absolutely fascinated by the episode where we saw what was inside a Dalek..." Christopher Eccleston

Rose watching her dad die, over and over, being unable to change it. The notion of the sort of consequences that might arise if she went ahead and changed it anyway was my idea, trying to play a new riff on quite an old sci-fi theme." *Interviewed by Benjamin Cook, DWM 356*

So, Shaun, what's the secret to a good on-screen death?

SHAUN DINGWALL: "Ooh, that's a good one. As long as you've got the audience in your hands, you can do what you want, really – very, very slowly! No, I think just get it out of the way. Don't ham it up. Don't spend too long, like ten minutes, to deal your last breath. The audience will be switching off and making cups of tea at that point. Get out the way quick! Or sing a good number before you die. Yeah." *Interviewed by Benjamin Cook, DWM 358*

CAMILLE CODURI, NOEL CLARKE AND SHAUN DINGWALL: "We first met on set, didn't we?" Camille asks Shaun. "You had that silvery suit on, which you died in."

"That was your own suit, weren't it, Dings?" grins Noel, mischievously.

"You had your wedding outfit on, Camille," remembers Shaun, "which is forever embossed in my mind – and you had extraordinary hair."

"It was a fantastic nylon wig," laughs Camille.

"I think that was my toughest episode. I had to play an eight-year-old," teases Noel.

How did the process of writing Father's Day compare to Paul's other TV work?

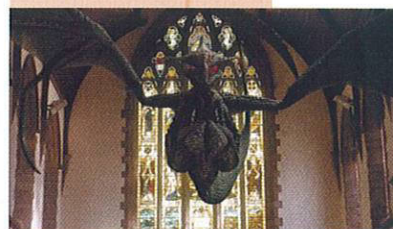


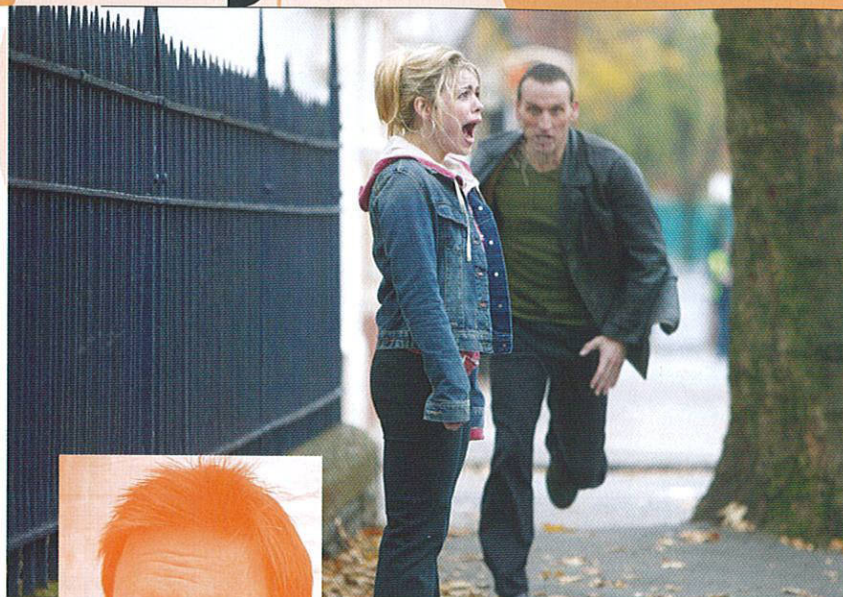
Top: Rose and the Doctor take Adam (Bruno Langley) to 200,000 AD in *The Long Game*...

Above: ... where the sinister Editor (Simon Pegg) is waiting.

Below right: The Reapers cause wreak havoc in *Father's Day*...

Below left: ... in which Rose sees her mum marry her dad, Pete (Shaun Dingwall).





Paul Cornell

Top: The Doctor comes to the rescue, in *Father's Day*. Don't just stand there, Rose!

Below left: The Doctor, Rose and Captain Jack (John Barrowman) encounter the gas-mask people, in *The Empty Child*/*The Doctor Dances*.

Below right: Nancy (Florence Hoath) knows more about the 'empty child' (Albert Valentine) than she's letting on.



"The sheer bloody quality of Russell T Davies' work makes you raise your game." Steven Moffat

PAUL CORNELL: "It was very long and involved. We were all still putting together what the show was like back then. Nobody knew. Russell had strong ideas of what he wanted to do, but it was still a learning curve for everyone. I can't quite remember now if *Father's Day* actually went through 18 drafts, or if I've made up '18' because it sounds good in an anecdote! But it was lots, anyway." *Interviewed by David Darlington, DWM 382*

RUSSELL T DAVIES: "People with huge drama reputations, such as Steven Moffat [who scripted Episodes 9 and 10, a two-parter, *The Empty Child* and *The Doctor Dances*], you wouldn't dream of rewriting, and they would come on board with that proviso. The other writers have significantly less experience of writing drama than me, and I am a full showrunner in the true American sense: I will rewrite scripts – sometimes to a lesser extent, sometimes to a huge extent, whatever I think is necessary to get the programme up to broadcast

standard. You can't be too precious about it, frankly. All the writers keep their names on it, and they make massive contributions. I think every rewrite honours the original writer... Their voice always sings through."

Interviewed by Benjamin Cook, DWM 373

STEVEN MOFFAT: "The sheer bloody quality of Russell T Davies' work makes you raise your game. Forgive my vast ego, but writer-wise I'm used to being the prettiest girl in the room – but there's a new frock in town, and I'm reaching for my Superbra, and... no, hang on, let's end this metaphor. But I sometimes have a sneaking suspicion that some people out there might think that Russell is a better writer than me. They're deluded, of course. But just in case, I work as hard as I know how in order to match him." *Interviewed by Benjamin Cook, DWM 370*

STEVEN MOFFAT: "That single Christopher Eccleston series is another era now. It was a long time ago... My two episodes had the single worst readthrough I've ever been to. All the other readthroughs, of other people's

episodes, had been absolutely terrific, and mine was stinkingly terrible! Half the cast weren't there, and Elwen [Rowlands], the script editor, was reading in the 'empty child' very badly. Sorry, Elwen! I phoned Sue, my wife, and said, 'I think it's the worst thing I've ever written. I've waited all these years to write *Doctor Who*, and I've f***ed it up!' So, it was a relief that the finished episodes turned out well." *Interviewed by David Darlington, DWM 413*

STEVEN MOFFAT: "I don't know that I have any more interest in actual sex than anyone else – I've hardly ever written a sex scene – but I think it's one of the most fascinating motivations for people, how it creeps into everyday conversation, into the way people relate to each other. It's the consequences of human beings having these enormous sex drives, and having to go around dealing with their lives. I don't find anything sleazy or nasty about that. I think it's endearing." But Steven is probably the first person to bring it into *Doctor Who* quite so obviously, in terms of a certain, subtle metaphor: "Oh, dancing? But it doesn't just mean the Doctor, er, 'loves': it means that he performs, he steps up to the plate, he kicks monster butt. It's him on top of his game, really, because he has a big victory."

Indeed, *The Doctor Dances* presents one of the happiest endings ever committed to videotape. Is that something Steven set out to do from the off?





In '05

A series of co-ordinated terrorist bombings struck London's public transport system during the morning rush hour on 7 July. Three bombs exploded within 50 seconds of each other on three London Underground trains. A fourth bomb exploded on a bus an hour later in Tavistock Square. More than 50 people were killed, and hundreds more were injured.

"Yes. It was about a little boy coming back to life – because possessed creatures never get 'dispossessed' in *Doctor Who*... There is no alien mastermind at work at all, this is just a *mistake*, and the Doctor will make it better. It's the perfect victory for the Doctor, because he isn't a warrior, he's a scientist... He's just correctly identifying a problem, which comes down to 'Admit that he's your child!' – which is camp and ridiculous. I always laugh when Nancy [played by Florence Hoath] says, 'Yes, I *am* your mummy!' I wanted it to be terribly sinister, and then to flip dramatically at the last second." *Interviewed by David Darlington, DWM 362*

FLORENCE HOATH: "I thought *Doctor Who* was aliens and weird things like that, but I understand now why people were actually quite scared of it... This one has a kid in a gasmask, and it's *real*. It's not an alien or whatever: it's a real child calling for its mummy. It's quite eerie, definitely. I think there's a similarity between the Doctor and Nancy. There's a scene where he says, 'It's never nice being the only child left out in the cold.' It's a nice moment where they sort of realise, oh, maybe you're not as different to me as I thought." *Interviewed by Benjamin Cook, DWM 358*

Steven's two-parter also introduced Captain Jack Harkness, a Time Agent from the fifty-first century, and the first openly bisexual companion. John Barrowman played him.

RUSSELL T DAVIES: "It wasn't me sort of dying to get a bisexual character on screen. Yes, I'm a gay writer, but I was thinking, well, he's from the fifty-first century, so of course he's going to go out with men and women. To get hung up on it is almost too sad for words, actually." *DWM 360*

STEVEN MOFFAT: "I was given Russell's pitch document. He also said, as a last-minute thing, without making any great emphasis on it – so this is all my fault! – 'Oh, Jack's omnisexual. He'll shag *anything*. But that probably won't come up.' I love that element of Jack. It seems absolutely logical. I don't think it ever occurs to him that there's anything unusual about it, or that anyone else around him, like the Doctor and Rose, are a little more 'monosexual'. I don't think he's noticed." *DWM 362*

ANDY PRYOR: "The idea of that character presented this most startling possibility of John, who, for me, is the perfect person for the role. He's incredibly contemporary in many ways, but still he has that matinee-idol look and delivery... It must have been

one of the easiest decisions in the history of casting, let alone this show, because he came into the audition, charmed the pants off us all, made us howl with laughter, and read the scenes brilliantly. Happily enough, that afternoon, we had a meeting with Jane Tranter, who, within five minutes of watching John's audition tape, was like, 'Wow! Yes! Absolutely!'" *DWM 376*

JOHN BARROWMAN: "When I started on *Doctor Who*, literally the first scene I ever did, Billie and I were on top of a spaceship, dancing very close... When I was introduced, Billie was like, 'This is going to be so much fun!' And Chris said, 'This is going to add another dimension. It's going to be great.' Immediately, I felt like I was embraced." Plus, John fell head over heels for Captain Jack. "Oh, I love him, because he's got a little bit of me in him. I love flirting with people, and Captain Jack flirts with both men and women. I have no problem with that... He's Mr Innuendo! Everything is an innuendo with Jack, no matter what it is... He's Innuendo Man." *Interviewed by Benjamin Cook, DWM 357*

NOEL CLARKE: "John is an incredibly nice guy. He's full of life, full of excitement, he loves to work. When Barrowman is in a room, he will let it be known! Every second word is a joke. He's an incredibly humorous man. I can say nothing bad about him." *DWM 398*

RUSSELL T DAVIES: "Helen Raynor calls [the following episode] *Boom Town* 'the gang show', because the

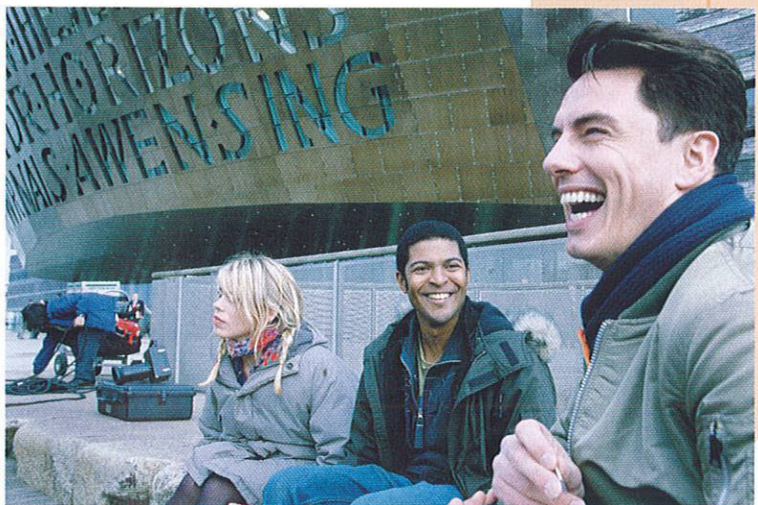


John Barrowman

Top left: "He's Mr Innuendo! Everything is an innuendo..." Captain Jack makes his move on Rose Tyler.

Top right: "Just this once, Rosel! Everybody lives!"

Below: Billie Piper, Noel Clarke and John Barrowman filming outside the Millennium Centre in Cardiff Bay, for *Boom Town*.





In '05

At Stockwell tube station on 22 July, Metropolitan Police shot and killed Jean Charles de Menezes, whom they mistakenly believed to be a suicide bomber.

Above: The dastardly plan of Margaret Blaine (Annette Badland, centre) – aka Blon Fel-Fotch Pasameer-Day Slitheen – is soon thwarted by the TARDIS 'gang'.

Below: Jack gets to grips with the Satellite Five control deck in *Bad Wolf*.

TARDIS crew is getting on so well." Episode 11 features the Doctor, Rose, Jack and Mickey, working as a team. Well, hanging out in Cardiff restaurants. "That's what I like about it. They go off, and have a drink and a laugh. They're having a great time until they come across the Slitheen. If you travel through time and space, you must enjoy yourself. Before John was even cast, I remember thinking you might have got fed up with the Doctor and Rose by Episode 11. I wanted someone to come in and show them up. When it came to it, the Doctor and Rose were working – which made it more fun!" **DWM 360**

Annette Badland, who had played 'Margaret' Slitheen in Aliens of London and World War Three, returned – minus the rest of the Slitheen family – in Boom Town.

ANNETTE BADLAND: "All I have to wear in terms of prosthetics is a zip on my forehead... They talked about giving me a little pink one, because I'm a woman and because I've got a smaller forehead than the men... but they decided, no, Slitheen should have robust YKK zips."

And how did she find acting with Chris Eccleston? "He's an intriguing performer, and he has very interesting qualities that he's bringing to the part. I think Margaret is probably rather taken with the Doctor!" *Interviewed by Benjamin Cook, DWM 356*

The series finale, the two-part Bad Wolf and The Parting of the Ways, had the Daleks return en masse.

RUSSELL T DAVIES: "Of course that lone Dalek earlier in the series wasn't the end of the story! These episodes

go back to 1960s *Doctor Who*, the way it was in my head before I became awkward, or embarrassed, or over-analytical... Those were the days when great space fleets existed, where cosmic wars happened, where the lead character could do anything – and nothing was safe, because nothing was set in stone. That's what I wanted to create: an outer-space epic."

Interviewed by Benjamin Cook, DWM 357

EDWARD THOMAS: "As we only had three physical Daleks, having hundreds of them was a big CGI moment... Designing a Dalek mothership, Russell definitely wanted it to have some relevance to what had gone before, specifically the TV21 comic strips."

Interviewed by Jason Arnopp, DWM 361

Meanwhile, Billie became the envy of women and gay men everywhere when Rose was snogged by both Captain Jack and the Doctor. But who was the better pull?

BILLIE PIPER: "Captain Jack's was brief. Rose and the Doctor's was more lingering. Both quite wet, actually – but I like that. I like it when it's all real, tongues and all." **DWM 364**

JOHN BARROWMAN: "Did I give her tongues? Some people don't like to use tongues. Billie must have enjoyed it, so we went for it... Well, you don't want a dry, non-kiss." *Interviewed by Benjamin Cook, DWM 378*

BILLIE PIPER: "The secret is to make it real. I hate all that half-kissing business – when the top lip's above the other lip and it all fits very neatly. That bores me." **DWM 362**

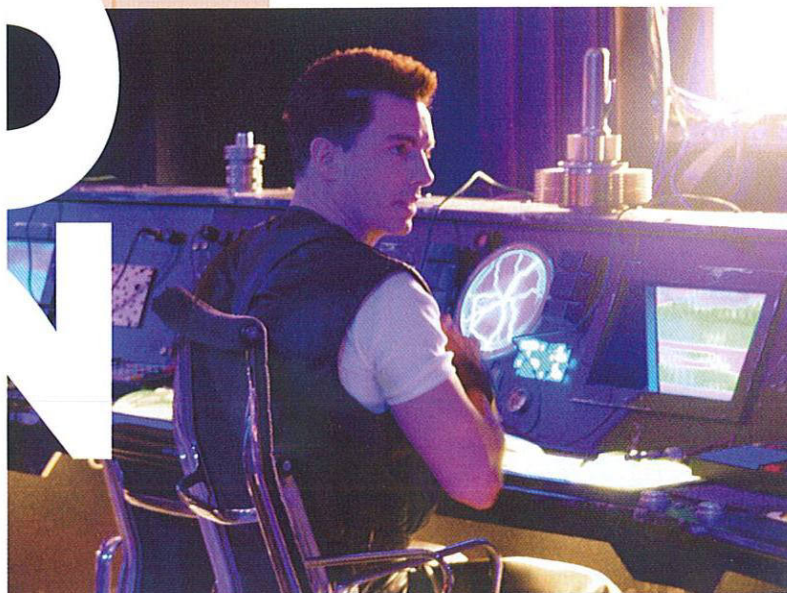
However, when Chris decided to leave after just one series, Russell felt that secondary hero Jack – excellent kisser or not – wouldn't work so well with a newly-regenerated Doctor.

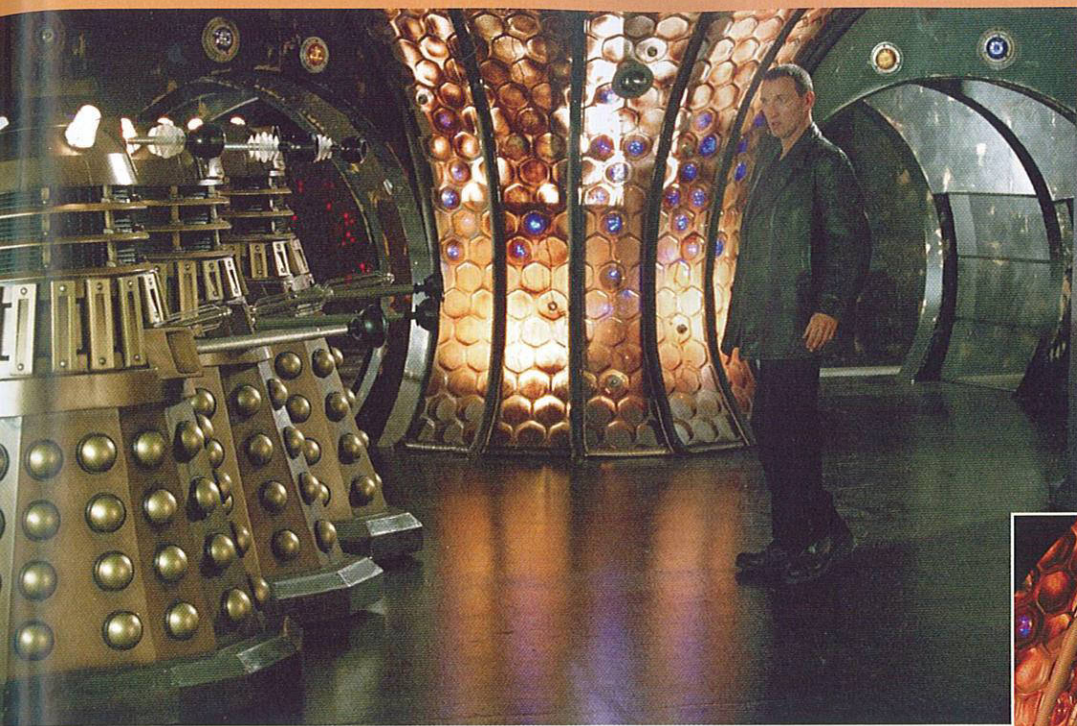
RUSSELL T DAVIES: "When we started having proper chats with Chris about whether or not he wanted to stay on for a second series, that's when I began to realise that you couldn't carry Captain Jack over, because it would interfere with the regeneration. Jack is a fifty-first-century man who would deal with it quite easily, and actually that would take away half the drama. You want to go back to basics with Rose and a brand new Doctor. Poor old Captain Jack gets shunted to the side because of that. We had to leave him there on Satellite Five." **DWM 360**

JOHN BARROWMAN: "If I'm honest, it was like I'd been kicked in the balls. Not having a go at Russell and Phil, because they're great guys, but I got the impression that, like, to them, although they were disappointed at having to tell me something like that, it was just part of their job. That's the way the cookie crumbles... But then they told me that I'd be coming back in Series Three..." *Interviewed by Benjamin Cook, DWM 397*

CHRISTOPHER ECCLESTON: "Russell is something of a hero of mine... If you look back at my TV and film work, the main concern for me has really been a 'social conscience', as I was raised with one by my parents. I've always felt, as a viewer, I don't want to be patronised; I want to be respected. I want the programme-makers to feel that I'm as intelligent as they are. I mean, if Jimmy McGovern had been writing *Doctor Who*, I'd be interested. If Russell T Davies was writing *Doctor Who*, I'd be interested. Or Peter Flannery. But I wouldn't have done it just for the money and the career leap. If it's not going to be good, I don't want to know. I don't want to be involved in something that's just spooky escapism. Of course I want that to be there, but also I want there to be an emotional weight to it." **DWM 343**

RUSSELL T DAVIES: "When it came to writing Chris' final episode [*The Parting of the Ways*], I said to him, 'Look,





In '05

Following Michael Howard's resignation earlier in the year, relative unknown David Cameron was elected as the Leader of the Conservative Party, defeating opponent David Davis.

I could give you the biggest f***ing exit in the world.' And I did." Interviewed by Benjamin Cook, **DWM** 363

JULIE GARDNER: "Christopher Eccleston's Ninth Doctor kicked open the door, re-established the show as real drama, away from light entertainment. His leather-jacket-wearing, ordinary-man-in-the-street quality led to David [Tennant]'s more agile, verbally-dexterous Doctor." Interviewed by Rosie Hill, **DWM** 394

NOEL CLARKE: "I loved Chris. I liked him a lot, man. I thought he was great. But the Doctor regenerates. It's *Doctor Who*, man! I wasn't really fussed." **DWM** 373

BILLIE PIPER: "Oh, I was just, 'Next! In with the new guy!' No, that's not true." **DWM** 364

How long did Russell spend deliberating over the Ninth Doctor's fantastic final line?

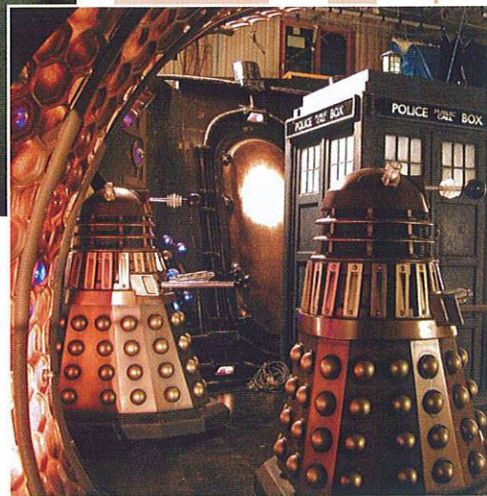
RUSSELL T DAVIES: "I didn't spend much time, to be honest... It took as long to write as it did to type. Some

PHIL COLLINSON: "As a viewer, you've a favourite Doctor from when you were a kid, but actually, for us, they're both our Doctors. On Series One, I thought Chris was the best Doctor I'd ever seen. Now, I think David is the best I've ever seen." Interviewed by Rosie Hill, **DWM** 394

Yes, of course, the Tenth Doctor was none other than Mr David Tennant, stalwart of Big Finish's Doctor Who plays and self-confessed fanboy.

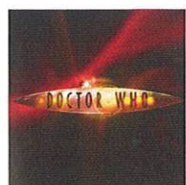
RUSSELL T DAVIES: "When we started looking for a Tenth Doctor, when we knew that Chris wouldn't be staying on, we didn't have to look very far. David is one of the industry's hottest names. He was being spoken of as 'the next big thing'. He was just marvellous as Casanova. I knew he was a *Doctor Who* fan as well, and we talked about that, but it wasn't like I was sizing him up at all. How did Russell pop the question?

"Actually, I didn't. Julie asked him. She said, 'Do you want to be the next Doctor?' I was dying to ask him myself, but she led her way into it."



Top: "You know what they call me in the ancient legends of the Dalek homeworld? The Oncoming Storm." The Daleks confront their arch-enemy...

Above: ... and capture the TARDIS, in *The Parting of the Ways*.



"As we only had three physical Daleks, having hundreds of them was a big CGI moment." Edward Thomas

lines just feel right. And it's not just a Ninth Doctor line: that's for Chris. He is fantastic. He so deserves that moment." Of the regeneration itself, Russell says: "He regenerates standing up. I didn't realise that was different from old regenerations. I wanted it to be dynamic; none of that passive, lying-about stuff. It's not a defeated moment: it's glorious. I think the script says 'like a volcano'. We had lots of debates about what was best: should we end on a cliffhanger, with sparks of fire coming out of the Doctor's neck? Should we leave the reveal until Christmas? In the end, we decided not to, so as to give the whole thing a proper, definitive ending."

DWM 359

How would Chris like the fans to remember his Doctor?

CHRISTOPHER ECCLESTON: "A Doctor Who who can stand up among all the great men who have gone before me... There's a tremendous amount of goodwill aimed at this series, perhaps because, to a certain generation, it harks back to more innocent times." **DWM** 343

And what was David's first reaction?

"He laughed, and then he swore, and the third thing he did was say, 'I want a very long coat!' I thought, I think he wants to do it. He was brimful of excitement. It was so brilliant to see. I've never seen the man so excited. I mean, he could have woken up the next morning and thought, no, I've changed my mind. But he didn't." **DWM** 359

DAVID TENNANT: "I did have a few moments when I wondered if it would be a mistake. 'Is this what I should do?' Then, of course, I woke up the next day and thought, oh, shut up – obviously you'll say 'yes!'"

Interviewed by Clayton Hickman, **DWM** 359

RUSSELL T DAVIES: "We had to keep it quiet, because no-one knew, at that point, that Chris was leaving." **DWM** 359

DAVID TENNANT: "The moment that I was announced as taking over in *Doctor Who* was sort of muddled, and fudged, and blown. I never got to kind of go, 'Hi, it's me.'"



David Tennant

2005

In '05

Cyril Fletcher, James Callaghan, Sir John Mills, Richard Whiteley, Sir Edward Heath, Robin Cook, Mo'Nique, Roger Brierley, Ronnie Barker and George Best all passed away in 2005.

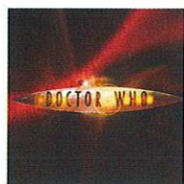


Top: The Tenth Doctor (David Tennant) and Rose. New teeth not shown.

Above: The explosive regeneration. Or "the biggest f***ing exit in the world," according to showrunner Russell T Davies.



Louise Page



"When I was announced, I went on Outpost Gallifrey to have a quick look..." David Tennant

It was leaked, and gossiped about, and then just kind of slithered out." *Interviewed by Benjamin Cook, DWM 416*

RUSSELL T DAVIES: "When David's name leaked – and I do not know how these leaks happen – it could have been fairly disastrous. His agent could have said, 'No thanks, then.' As it happens, he's got a brilliant agent, who's very, very incisive, but these things are a minefield of negotiations, and it doesn't help to have it paraded across the papers like that. It was horrible." *DWM 359*

DAVID TENNANT: "When I was announced, I admit I did go on [Doctor Who website] Outpost Gallifrey, to have a quick look, because I just couldn't help myself, and everyone was encouraging me to go on and see what the fans were saying about me. I went on there, and the first comment I read was very nice, and the next comment was terribly flattering, and then the next one said something like, 'I can't bear the sight of him!' And the one after that said, 'Who?' The one after that said, 'I'd rather have David Morrissey.' The one after that said, 'That's it! The dream is finished! Somebody who looks like a weasel could never play the Doctor! It's over!' And then I thought to myself that maybe it's best not to read this sort of thing too much." *DWM 359*

Tracie Simpson recalls David's first day filming Doctor Who, for the regeneration scene in The Parting of the Ways...

TRACIE SIMPSON: "I introduced him to the TARDIS. I brought him on set for his first bit of filming, in our old studios in Newport. It was secret filming, for his very first scene as the Doctor. When he saw the TARDIS, he really did jump for joy, and I thought he was going to cry! I've loved David ever since."

Interviewed by Benjamin Cook, DWM 407

How many decisions did David have to make for that first minute's worth of screen time? Accent, hairstyle, even the way he wanted his Doctor to be remembered over the five months before the next episode, The Christmas Invasion, aired...

DAVID TENNANT: "Well, yes, that was part of the import of those first few seconds. We did discuss these things.

I remember we decided I was going to have sideburns... We decided on roughly what my hair would be doing, I suppose. We didn't want to get too specific, so we had the chance to change it a bit if we wanted to. Just as long as it wasn't suddenly a pink Mohican! The accent thing was decided for me, really..." *DWM 359*

Interestingly, David was the first actor to play the Doctor in an accent that wasn't his own.

DAVID TENNANT: "It's quite a big decision to make, but it's where Russell and Julie wanted to take it. Then again, what is this accent? I mean, we had this idea that he'd kind of picked up his accent from Rose, but that line got cut... It's not like I'm trying to nail a specific accent, because the Doctor is an alien, so it can kind of be whatever it is. If a bit of Scottish comes through now and again, that's fine." *Interviewed by Benjamin Cook, DWM 375*

RUSSELL T DAVIES: "We'd been talking about the possibility of a Christmas Special since late 2004, before Series One was even shown... Honestly, it's the greatest compliment Doctor Who could possibly have. Within the industry, that's as good as it gets." *Interviewed by Benjamin Cook, DWM 364*

In July 2005, when production began on The Christmas Invasion, scripted by Russell, the atmosphere on set was noticeably more relaxed than on the previous series.

PHIL COLLINSON: "We knew we had a hit. We'd had a huge success with Series One. That makes a difference to everybody. We were working on the BBC's most popular drama, so we were walking on air, really, and we had a year's experience behind us. We were wiser. We knew what we were doing." *DWM 402*

BILLIE PIPER: "Chris would go away in between breaks and save his energy for the performance – whereas, with David, we'll kind of chat, we'll have a laugh, but then, as soon as he needs to focus, he'll find his own way of doing that. David dances with it more. He's a bit more like a – I don't know – a baby deer. He's my little Bambi!" *DWM 364*

DAVID TENNANT: "You turn up every day, and you get on with it – there's a schedule, and you've got a job to do – but every now and again, standing in Clearwell Caves [the location for the Sycorax spaceship interior] in my pyjamas, with a broadsword, I look around and there's Sean [Gilder, playing the Sycorax Leader] dressed up as a huge alien, and down the other end of the cave is the TARDIS blinking away, and I do have a moment of going, 'This is unreal! This is impossible!' I think this Christmas Special is particularly good fun – there's the sword fight, and the Doctor waking up, and some really great, juicy stuff, so it's a lovely one to start with... It's got all the same kind of ridiculousness, and compromises, and highs, and lows, and madness that I suppose this show has always had." *Interviewed by Benjamin Cook, DWM 365*

Alongside Jackie and Mickey, Harriet Jones returned in The Christmas Invasion, having risen from lowly backbencher to Prime Minister – only to be deposed by the new Doctor at the end of the episode, after ordering the destruction of the retreating Sycorax spacecraft. Was Harriet justified?

PENELOPE WILTON: "I don't think Russell ever avoids the politicisation of a character, especially the Prime Minister, and I think he was making a point about a lot of things going on in the real world at that time. It was a mirror of some of the actions that governments take, and the way that, if people start acting by themselves, unilaterally, perhaps things don't go as well as they could. If someone's given their word, their word should be kept." *DWM 398*

RUSSELL T DAVIES: "I love Harriet Jones, and I felt betrayed by her. Honestly, I felt sad writing those moments. But drama isn't just there to make you smile. Drama – it could be for five-year-olds, it could be for adults – is there to make you think. The Doctor is hard on Harriet, but she murdered thousands of Sycorax. That's politics. It's as complicated politics as you'll ever get in *Doctor Who*... To introduce a bit of that, especially on Christmas Day, does the programme a world of good." *Interviewed by Benjamin Cook, DWM 374*

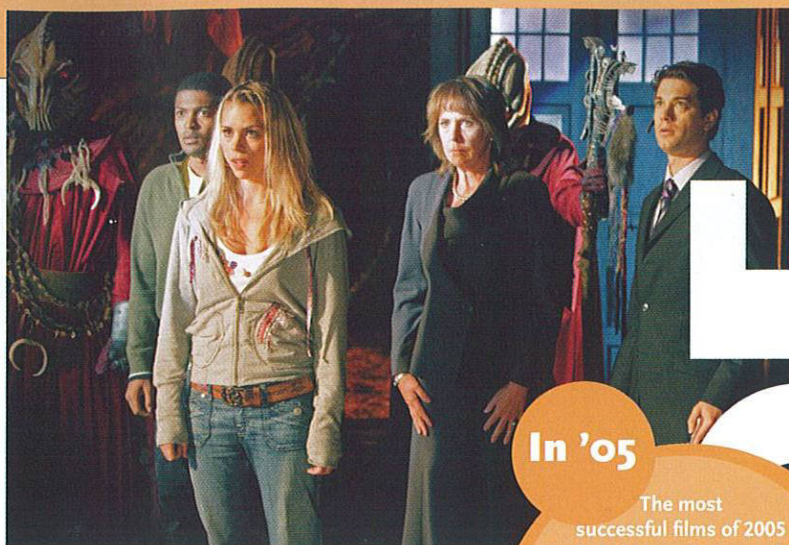
Having spent most of the Christmas Special in pyjamas and a dressing gown, the Tenth Doctor finally gets to select his new costume in the closing minutes.

RUSSELL T DAVIES: "David worked very closely with our new costume designer, Louise Page, though we all knew roughly what we were looking for... It's all a bit loose, a bit freer, a little bit punk, a bit scruffy, a bit student-y, even a bit schoolboy, and yet with the smartness of a suit thrown in. Oh, and I can't tell you the days and days of work that went into getting the right pinstripe." *DWM 360*

LOUISE PAGE: "It's unusual for a costume designer's work to be exposed to so many different mediums other than on screen. It makes me smile when I pass the children's birthday cake counter, and see my work staring back at me. That's surreal. To have created a look that's been so well received, and will remain in the *Doctor Who* history books forever, is a great honour." Louise had four possible looks in mind for the Tenth Doctor: "One was quite military, I remember, and there were coats involved, because David had said that he wanted a long coat. Funnily enough, I had a lot of greys – smoky greys, silvery greys – and I said to David, 'Do you have a preference?' He said, 'Yes, brown suits me quite well!' The jacket shape was based on a 1930s period suit... The long coat started off much more theatrical and period-looking, with bigger lapels, but Russell asked me to pare it down, to make it narrower. I said, 'He's going to end up looking like a pencil.' Russell said, 'I like that ideal!'"

Interviewed by Benjamin Cook, DWM 418

Being heralded, from the off, as the sexiest Doctor ever is all



In '05

The most successful films of 2005 included *Harry Potter and the Goblet of Fire*, *Star Wars Episode III: Revenge of the Sith*, *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe*, *War of the Worlds*, *King Kong*, *Charlie and the Chocolate Factory*, *Madagascar*, *Hitch* and *Batman Begins*.

very well, but was David Tennant at an advantage having directly followed Christopher Eccleston?

DAVID TENNANT: "That is a very leading question! What do you expect me to say? I mean, Chris is quite fancied by many."

But his is an unconventional sexiness, isn't it?

"I'm not conventional! I'm not Brad Pitt! But it's all nonsense, of course. You have to take these things with a pinch of salt. Before I was on the telly, whenever I was written about, I was just 'skinny, gawky freak boy'. But I don't have any choice. It's what I am."

In all seriousness, it must have been particularly daunting to follow Chris in the role...?

"Of course. He's a very good actor, and had done it very well. But then I wouldn't have had it any other way. Yes, it is daunting to take over from someone like Chris, because he's so strong, and such a big actor, but... the fact that Chris had done it made it easier to say 'yes' to it. I love the show, and would have always wanted to do it, but it would have been a harder career choice if Chris hadn't done it, and given it the kudos that he brings to any project. It would have been more difficult to convince my agent – or myself – that it was a good career move. So, thank goodness for Chris, really." *DWM 375*

Best of all, as 2005 drew to a close, a second series was already well into production.

RUSSELL T DAVIES: "Remember those dark days when we could only hope for Series Two? And now look! How f***ing, bollocking fantastic! And you can print that." *Interviewed by Benjamin Cook, DWM 368*

Top: Mickey, Rose, Harriet and Alex Klein (Adam Garcia) stand up to the Sycorax, in *The Christmas Invasion*.

Above: The new Doctor picks out some clobber from the cavernous TARDIS wardrobe.

Below: They'll all be back next year. Hooray!



2006



STARTER FOR TEN

IN THE SPACE OF A YEAR, DOCTOR WHO HAD GONE FROM BEING A FONDLY REMEMBERED PIECE OF TV HISTORY TO THE HOTTEST SHOW ON TELEVISION. IN 2006, DAVID TENNANT AND BILLIE PIPER STARRED IN 13 NEW EPISODES THAT PUSHED THE SERIES TO EVER GREATER HEIGHTS OF SUCCESS. AND THAT WASN'T ALL — A SPIN-OFF SERIES WAS BROADCAST ON BBC THREE STARRING JOHN BARROWMAN AS CAPTAIN JACK. TORCHWOOD HAD ARRIVED...

DAVID TENNANT: "It's lovely to be recognised and appreciated for a show that you're proud of and people love, but I don't like the scrutiny on those close to me. Not that anyone close to me complains about it, but it's difficult not to feel that you're inflicting it on people who didn't ask for it. People can say what they like about me, but I don't like it when they feel that they can comment on my loved ones, just because of their association with me. I find that pretty disgusting." *DWM 417*

BILLIE PIPER: "I think I do care a lot more about what people think of me than I let on. I think I really play that down. I'm okay with interviews like this, but it's the stuff that happens when it's not controlled, when it's suddenly just about you leaving a house, or getting out of a car, that starts to become a bit... actually, the overriding thing is that it's embarrassing. I find it really cringeworthy." *Interviewed by Benjamin Cook, DWM 396*

DAVID TENNANT: "The only place that it's weird is in the gym... If you're in the changing rooms, and you're all pink, and naked, and bedraggled, after an hour on a running machine or whatever, an hour trying to lift some weights that are far too heavy for you, and you're standing there, and somebody comes up and asks for an autograph... You're standing there literally bollock naked and sweaty, and that's the only time that I think, this is inappropriate. Or worse — if they're all pink and puffy and naked! But I just go, 'Yes, of course, who's it to?' — like an eejit! I don't know what's the appropriate response. Is it appropriate to go, 'This is weird. I don't want to look at your genitals while I sign an autograph'...?" *DWM 375*

BILLIE PIPER: "You can't really fight it that much, because you want to support your show, and you want to show goodwill."

So, did Billie have any doubts about signing up for a second series?

"I was really quite green," she admits. "I was slightly more fearless than I am now, I think because *Doctor Who* had kind of been my first big job. I was quite excited about the change of lead actor and starting again. Towards the end of nine months shooting, there are moments when you think, I don't know that I could ever do this again... just because it's so exhausting. You can't imagine entering that cycle of 12-hour-day shoots all over again. But then you have a couple of weeks off, and you miss it like mad. After that, it's fine — and really exciting to be back, with this newfound energy, because of the success of the first series and now we had a new Doctor. It put a real pep in everybody's step. It felt new again." *DWM 396*

RUSSELL T DAVIES: "I wanted Series Two to open with spectacle and colour... It's a very on-the-nose moment to have Rose step out of the TARDIS [in *New Earth*]

and say, 'I love this place, and I love travelling with you,' but it's a new series, and a new Doctor, and it absolutely needs saying... And I think what throws a lot of people is that *New Earth* is funny... Some people cringe at the slapstick, but it makes me laugh out loud, so I don't care... If you don't find it funny, then tough, it was! But that's never going to be a science-fiction fan's favourite episode." *DWM 374*

RUSSELL T DAVIES: "The creepy futuristic hospital was always very high on my wish list. It's automatically a good setting. Any hospital is creepy, let alone one in the Year Five Billion." Lady Cassandra, probably the bitchiest *Who* villainess ever, returns for the first time since *The End of the World*, voiced once again by Zoë Wanamaker, who also plays her younger, pre-surgery self, in the final scene. "I was dying to write more dialogue for Cassandra... Her inclusion shores up the lead character — an old enemy of the Ninth Doctor still treating the Tenth in the same way. It reinforces that he's the same man." *DWM 368*

In *New Earth*, Lady Cassandra 'body swaps' with both the Doctor and Rose. How did David approach playing the Doctor as inhabited by Cassandra?

DAVID TENNANT: "I stuck out my chest and wiggled my arse! I think that was pretty much all there was to it. I did try to have a mental image of Zoë Wanamaker at all times... It's probably quite a comedic moment, and it's quite high camp in some ways... The more fantastical things get, the more you've got to keep nailing it to some kind of reality... The three of us who do it — Sean [Gallagher, who plays Chip], Billie, and I — all adopted certain little mannerisms... But I'm not going to try to pretend that it was all desperately serious and wasn't a lot of fun to do." *Interviewed by Benjamin Cook, DWM 369*

RUSSELL T DAVIES: "It's very much a fun episode. It's really, really fun. Honestly, I've watched *New Earth* about 20 times, and every time I so want to be the Doctor and Rose." *Interviewed by Benjamin Cook, DWM 369*

Plus, the Doctor and Rose get to kiss. Again.

DAVID TENNANT: "It's always fun being snogged by Billie Piper. How could it fail to be? I used to be in a select club, but now she's done [ITV2 drama] *The Secret Diary of a Call Girl*, I think every member of Equity has had a go!" *Interviewed by Sally Taylor, DWM 390*

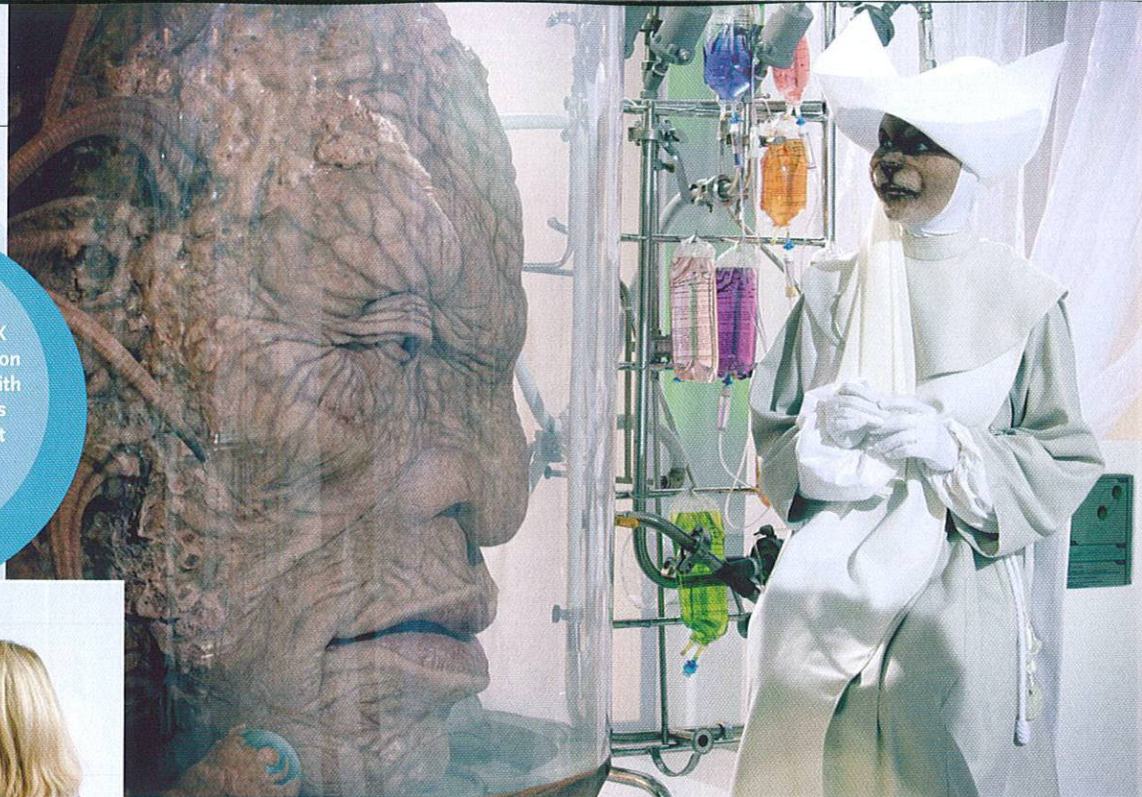
Anna Hope played Novice Hame, one of *New Earth*'s Cat Women.

ANNA HOPE: "When I got the part, I was like, 'Oh God, I'm in way over my head here.' I asked the director [James Hawes], very nervously, 'Do you want our

2006

In '06

Music downloaded legally from the internet began to dominate the UK music charts. Over 50 million tracks were sold in 2006, with Crazy by US group Gnarls Barkley becoming the first song to top the singles chart on the basis of downloads alone.



Top: The Face of Boe is tended by Novice Harne (Anna Hope) in *New Earth*.

Above: Lady Cassandra, in Rose's body, gives the Doctor a hug. Get ready for some serious lip action!

Below: There's something on the roof, in *Tooth and Claw*.

Bottom: Arrgh! A werewolf, yesterday.

movements to be catty? What percentage cat, what percentage human?' He said, 'No, no, just slightly in the gestures.' In the event, I think the make-up speaks for itself... They glue it onto your face – it's very high-tech! – and then they airbrush it. The whole process took about three hours. To get it off at the end of the day took another hour – which is worse, because you're just desperate to get it off. You want to rip it off. I used to get really, really itchy around the ears... It was quite a trial, but still a lot of fun." *Interviewed by Benjamin Cock, DWM 393*

In an early draft of New Earth, the Face of Boe – also back from The End of the World – died, though not before revealing his Great Secret™ to the Doctor. Why has he given a reprieve in the broadcast version?

RUSSELL T DAVIES: "When Series Three was commissioned, I realised that the Face of Boe's message would work better in that series... If he'd revealed his secret in Series Two, you would have been kept waiting." *DWM 374*

The following episode, Tooth and Claw, written by Russell and directed by Euros Lyn, is set in a Victorian mansion... with a werewolf on the loose!

NEILL GORTON: "The werewolf! To be honest, we were gutted not to be doing it. At the start of the year, we read the list of things to be done for Series Two. 'Werewolf? Fantastic! That's obviously going to be a prosthetic, animatronic creature.' Everyone was buzzing and excited, so you can imagine how our hearts sank when it became CGI... That was really the only case where there was a clash of opinion over how something should be achieved." *DWM 375*

RUSSELL T DAVIES: "I know, I absolutely know, that there's a brilliant version of *Tooth and Claw* in a parallel universe with a Neill Gorton prosthetic werewolf running berserk." *Interviewed by Jason Arnopp, DWM 369*

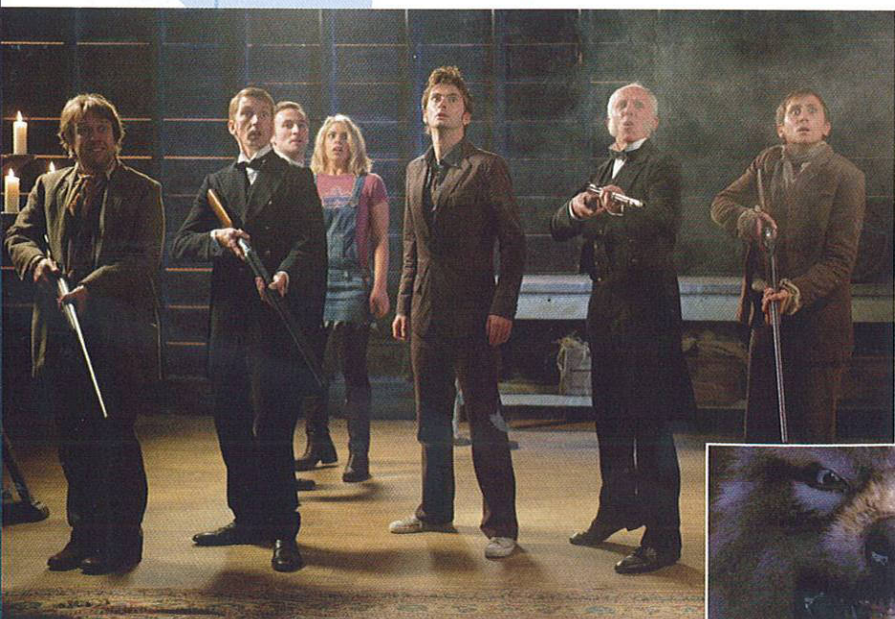
DAVID TENNANT: "You have to have a certain amount of faith in the CGI boys not to stitch you up. You could do all this terrified acting, and this pink, fluffy thing appears." *Interviewed by Jason Arnopp, DWM 369*

DAVE HOUGHTON: "It's probably the most complex creature we've done for the show – a state-of-the-art werewolf. I think you'll be hard-pressed to find a better werewolf on your TV. I've not seen anything like it in a movie either." *Interviewed by Jason Arnopp, DWM 369*

EUROS LYN: "The brief was for the wolf to be photo-realistic, and The Mill delivered. I'm really proud of this episode. I'm aware, though, that parts of it are very visceral." *Interviewed by Jason Arnopp, DWM 369*

RUSSELL T DAVIES: "I don't think I'm supposed to have favourites, but this episode is as close as it gets. Euros has done such a brilliant job, making sure that everything – cast, design, camera, music – is co-ordinated so that the whole thing really feels like an event. Most films fail to do that, and most telly doesn't stand a chance, so that's a hell of an achievement. I do suspect that in the old folks' home, I'll be saying, 'Matron, can we watch *Tooth and Claw* again?'" *DWM 369*

ANDY PRYOR: "Queen Victoria as Russell wrote her had a twinkle, a bit of danger, a streak of darkness. Pauline



Collins is one of the best actors of her generation – she's been nominated for an Oscar – but she isn't necessarily known for playing women of that class. That's the key to celebrity casting: making an audience's ears prick up, but then making them forget about what they've seen that actor in before. I like screwing up an audience's preconceptions." **DWM** 376

PAULINE COLLINS: "Russell wrote Victoria marvellously, as more than just an icon. There was humour in it, and humanity. I did listen to some speeches, because I wasn't sure how Victoria sounded. I imagined that she would have a family voice pattern in common with the Queen, at least, so I tried to do a slightly ancient and remote version of that. I saw a lot of stills of Victoria, and of course the dress helped set the mood. God knows how much it weighed! Victoria herself was a very brave woman and is portrayed in the script as someone with a lot of guts, but the thing I really like about the way that Russell has written her is the humanity. She takes a shine to Rose, although she's not sure about the Doctor."

Interviewed by Jason Arnopp, **DWM** 369

DAVID TENNANT: "Tooth and Claw feels quite a special one to me, because that's the first time that I thought, I kind of know where I'm going now. That was the fourth episode we shot – we'd done *The Christmas Invasion*, *New Earth* and *School Reunion* – but *Tooth and Claw* was the one where I finally thought I kind of knew where I was going."

So, does he watch back the first three episodes that he recorded and cringe?



But the episode belongs to Elisabeth Sladen, aka Sarah Jane.

DAVID TENNANT: "Well, she doesn't bump into the furniture! She's better than K9 at following stage directions... She hasn't aged that much at all – she looks just about exactly the same – but there's something, even when I was a kid, that just enchanted me about her voice... Everything's very in the moment with her, very near the surface, and very real... At the readthrough, as soon as she opened her mouth, I got shivers." **DWM** 370

Above: Pauline Collins starred as the indomitable Queen Victoria in *Tooth and Claw*.

Below: K9 made a welcome return to *Doctor Who* in *School Reunion*...

Bottom: ... as did Sarah Jane Smith (Elisabeth Sladen)!



"To be playing the Doctor, and then to be joined by Sarah Jane and K9, was all a bit of a reality check..." David Tennant

"Oh, there's something in every single episode that I cringe about. I'm not going to list them!" **DWM** 416

RUSSELL T DAVIES: "Bringing back Sarah Jane Smith and K9 in *School Reunion* never seemed like a gamble. In any other drama, I'd never hesitate to bring in the ex-wife, because you just know that it's going to create fireworks. It achieved everything that I wanted it to achieve – the nostalgia worked, the newness worked, the Krillitanes were lovely, Toby Whithouse's script was fantastic, and people love that episode. Most importantly, it's good for the Doctor, and it's good for Rose, and that's why it earned its place." **DWM** 374

DAVID TENNANT: "To be playing the Doctor, and then be joined by Sarah Jane and K9, was all a bit of reality check. K9 still had his moments of, um... er... I don't know what the word would be... he doesn't work, basically! Not all the time. I don't think he'll ever manage anything in one take. Having said that, I will forgive him a great deal, because it's K9, and that's kind of special." Interviewed by Benjamin Cook, **DWM** 370

John Leeson, who has voiced K9 since the character's debut in 1977, returned for *School Reunion*.

JOHN LEESON: "It's the most extraordinary thing to have crossed the great divide between old *Who* and new *Who*. This old-timer is very happy to pick up any crumbs that come his way... It's a delight and a surprise to me that K9 is still on screen at all... He's one of the iconic characters of twentieth-century television... No, I'm not trying to boast. He has a distinct shape and personality that seems to capture kids' imaginations." Interviewed by Benjamin Cook, **DWM** 398

ELISABETH SLADEN: "My agent rang and said that Phil and Russell wanted to take me out for a meal. There was no mention of Sarah Jane, so I thought, is it for a kind of in-joke? Do I pop my head around the door and the Doctor says, 'That looks like someone I knew 30 years ago?' I thought, I don't want to do that... It wouldn't be because of the size of what they wanted me to do: it would be because I really love the character, and I wouldn't want her last appearance to be an in-joke." In fact, the episode centred on Sarah Jane. "The following day, I phoned my agent and said, 'I'm in really good hands. I'm very, very comfortable with whatever they wish to do, because they have such a grasp of my character, and they'll support me.'"





Right: Every man's worst nightmare: the Doctor's 'girlfriend' meets his 'ex'...

Bottom: ... but the Time Lord doesn't stay with any girl for long. Here he is, fresh from snogging Madame de Pompadour ("Reinette" to her friends) in *The Girl in the Fireplace*. The cad!

In '06

The best selling music albums of 2006 included *Eyes Open* by Snow Patrol, *Beautiful World* by Take That, *Ta-Dah* by Scissor Sisters, *Whatever People Say I Am, That's What I'm Not* by Arctic Monkeys, *Razorlight* by Razorlight and *Love* by The Beatles.

Is *School Reunion* an episode that the original run of the series could have attempted?

"I think this series is braver on relationships. Ours skirted around them, obviously, because of the times... That's what *School Reunion* is about, really. It's about having to accept growing older and letting go." *Interviewed by Benjamin Cook, DWM 369*

TOBY WHITHOUSE: "I think it was inevitable that Sarah Jane and Rose would not get on, initially. The story demanded that. Given the intensity of the relationship that the Doctor had with Sarah Jane, and the fact that he ostensibly dumped her without much of an explanation, and then returned for her to see that he was living it up with a new young wild thing, I think it was inevitable that there would be friction between those characters. You're sort of kind of hoping that they're going to have a bitch fight at some point, aren't you?" *Interviewed by Benjamin Cook, DWM 369*

ELISABETH SLADEN: "I'm so pleased for Billie, because, as the assistant, you were always totally overshadowed. At last, someone realises the importance of the assistant. Billie is very warm, very immediate. And Noel was gorgeous, and so charming – but I have to say that, because he's one of the Smith clan!" *DWM 369*



"I think it was inevitable that Sarah Jane and Rose would not get on, initially." Toby Whithouse

TOBY WHITHOUSE: "The modern-day comprehensive is a wonderful setting, because it makes creepy what is incredibly mundane. Underneath, there's this huge, weird, epic story going on. It's the juxtaposition of the everyday and the epic. Hopefully, kids going back to school on the Monday after transmission will have been wondering which one of their teachers is an alien... In earlier drafts, even though he was still the lead alien, I seem to remember Finch being quite weak as a character, and there being a rivalry between him and one of the other aliens. But that kind of got erased as the drafting process went along. Anthony [Head] brings such weight and such charisma to that role." *DWM 370*

ANTHONY HEAD: "I enjoyed Finch greatly. I love the confrontation scene at the swimming pool. That's such a cool moment. I was being pretty quiet, very measured, which worked for me in that scene – it was the way that the scene felt, and the way that David was playing it, too. Rather than shouting in this big, cavernous place, it felt really right to hold it all in. But there were other scenes where you don't have to hold back. It was wonderful to be all 'Look at me! Let me tell you about my world!'" *Interviewed by Benjamin Cook, DWM 370*

Steven Moffat's contribution to the 2006 series was The Girl in the Fireplace, for which Russell T Davies' brief was 'Madame de Pompadour, and a clockwork man'...

STEVEN MOFFAT: "I went furthest off the brief with *The Girl in the Fireplace*, which was meant to be a 'celebrity historical', and became Doctor Who Gets Laid." *Interviewed by David Bailey, DWM 369*

STEVEN MOFFAT: "Nothing really clicked for me – fascinating woman, the Madame, but kind of so what? – until I got to an incidental detail about this guy at the court who realised that his wife was cheating on him because – wait for it, wait for it – she'd installed a revolving fireplace. That old giveaway! Beats lipstick on your collar. I just *had* to have a revolving fireplace. If there's a revolving fireplace in *Doctor Who*, well, clearly it has to be a time-and-space revolving fireplace! See, writes itself, writes itself!" *Interviewed by Benjamin Cook, DWM 370*

STEVEN MOFFAT: "The Doctor and Rose are not in a relationship. They're not doing the one key thing that distinguishes a relationship from a close friendship, so there's nothing wrong with him having an infatuation with someone else. Anyway, who says the Doctor would have a problem with having two girlfriends? When people ask, 'How could the Doctor love Reinette [Pompadour] when he already loved Rose?', I just say, 'Have you ever met a man?'" *Interviewed by David Darlington, DWM 383*

DAVID TENNANT: "It doesn't disappear in a puff of smoke if the Doctor does things that apparently he's never done before. It's not the end of the show if he snogs Madame de Pompadour." *DWM 375*

STEVEN MOFFAT: "In *Doctor Who* of old, nobody snogs. The Doctor was just one a range of characters who didn't snog. In fact, he was among the more flirtatious characters, in the olden days. I mean, Sarah Jane never snogged. Neither did the Brigadier. It was not a thing they were singling out about the Doctor... If I can blow





my own trumpet, *The Girl in the Fireplace* is a very popular episode, and it's very explicitly a straightforward love story. It's absolutely, explicitly, all about that... But that episode is about way more than a snog. It's about a genuine emotional connection he makes. Who knows what they did that night when she drags him off for a 'dance'?" *Interviewed by Tom Spilsbury, DWM 417*

ANDY PRYOR: "Madame de Pompadour was a deceptively hard part to play. She was written as a strong, intelligent woman, in a world that's probably not quite ready for her. Of course she had to be physically beautiful, but also be able to sort of dance with the Doctor, and Sophia Myles and David have fantastic chemistry." *DWM 376*

DAVID TENNANT: "Sophia was great. Yeah. She's very good. She's a very good actress."

What were David's first impressions of her?

"We had met once before, on [ITV drama] *Foyle's War*, but she didn't remember that. I thought she was a bit frosty on that, to be honest, so I was a little bit nervous when I knew that she was coming on *Doctor Who*... but she turned out to be a top lass." *DWM 375*

How, then, did Mickey – now travelling in the TARDIS – fit into The Girl in the Fireplace?

STEVEN MOFFAT: "Initially, I wasn't sure what to do with him, but it worked well that Rose had her boyfriend, and the Doctor had his girlfriend... In a wonderful naïve moment, the Doctor was going to invite Reinette on board the TARDIS. Can you imagine? 'Rose, good news! Been getting a bit blokey around here, with me and Mickey, eh? Well, here she is – another girl!' And Mickey taking the Doctor aside and saying, 'Look, mate, this isn't how it works. You don't steal my girlfriend, then steal the King of France's girlfriend, and then put us all in the same box, and think it's going to work!'" *DWM 383*

Even when travelling in the TARDIS, Mickey remained something of an outsider.

NOEL CLARKE: "No-one was trying to make a statement by it. I like that. Mickey was just Mickey. I had to handle that character and play him as he was written. It didn't really matter that he was a buffoon at first, because the character had to develop anyway. Over the years, as

Russell has got to know me better – and seen what a dynamic young gentleman I am! – he changed Mickey from the character he was to, you know, a cool guy." *DWM 398*

The Cybermen returned, for the first time since the show's resurrection in 2005, in two-parter Rise of the Cybermen and The Age of Steel, written by Tom MacRae and directed by Graeme Harper.

TOM MACRAE: "We started with the idea of a dying world, where people are Cyber-izing, because that's the only way to survive. Those concepts came very much from the idea of the old Cybermen, but disappeared around the third draft; then it became my ideas, Russell's ideas, purely collaborative. It was a very symbiotic way to arrive at the story... We talked about how the Cybermen should be like iPods, with that sleek, brushed-metal design. That's the modern interpretation of good technology... Shiny silver is more of a 1980s interpretation of what technology was. These Cybermen aren't just sci-fi: they're actually believable in our world." *Interviewed by Jason Arnopp, DWM 370*

GRAEME HARPER: "By the time I'd come on board, there had been a lot of discussion already, so certain designs had been instigated. We had a Tone Meeting, and I said there was one group of Cybermen that I thought were really good: the ones that [director] Dougie Camfield did in [1968 serial] *The Invasion*. He gave them a military approach. It's a frightening idea, isn't it, that they will turn you into them? Being 'upgraded'! I was unsure about how much we could show..."

Would he have liked to show more?

"No, I think what we did was the right thing, so you do an inference of what was going on, rather than seeing all the gruesome detail." *Interviewed by Tom Spilsbury, DWM 380*

NEILL GORTON: "We had a Cyberman fitting day, trying costumes on people. One guy turned up, tried on the bodysuit, and then we brought out the helmet. He went, 'Oooh! No, I can't wear that. I'd be terribly claustrophobic. I can't even get on a tube train!' It's like, 'Hang on, pal, have you never seen a Cyberman before?' So he got his coat." While Neill was delighted



Top: Reinette (Sophia Myles) and the Doctor discover that time has run out for the Clockwork People.

Above: Rose and Mickey: grabbed by the automats!

Below: "Oooh! I can't wear that!" An extra is dressed for duty in *Rise of the Cybermen*.



2006

In '06

On 15 May, the BBC began trials of its new High Definition television service, which offered outstanding picture quality. A week later, BSkyB launched its subscriber-only High Definition service, Sky HD.



Top: Stomp! Stomp! Stomp! Here come the Cybermen!

Above: Parallel-world Pete, Mickey – no, Ricky – and Rose find themselves surrounded.

Below: Parallel-world Jackie: a lot fatter than the other one, apparently.



to resurrect the Cybermen, he confesses there was a point where he almost lost faith in his own steel creations: “I found that first press photograph of a Cyberman a little deflating, after all the hard work we’d put in. Look, I was present at the photo shoot and fully understand the need to grab a shot to stop the press hounding, but... I know some fans were sitting there going, ‘Hmm, not sure!’ – but I was too. The Cybermen almost had to grow on me again – and they really did, as soon as I saw the footage. How Graeme Harper had shot them was just fantastic... They had a whole new lease of life.” *DWM* 375

RUSSELL T DAVIES: “We turned to Nick Briggs for the voice, because he’s our voice expert... He’s a great actor, and a great technician. We needed someone who could be on set giving us a wonderful performance, while simultaneously helping us to achieve the necessary sound.” *Interviewed by Jason Arnopp, DWM* 370

Mickey had a particularly weighty role in the Cybermen two-parter...

GRAEME HARPER: “Well, two roles, because he had to deal with the parallel-world version of himself [Ricky]... Ah, Noel was superb. I loved his inventiveness, and I liked what he did with the characters, the two of them. I didn’t realise he was so good. He’s such a good actor.” *DWM* 380

NOEL CLARKE: “I liked Ricky. He had his qualities, and he had a good scowl. Some people are saying there should have been more to him, but he was only in four scenes, and then died. He was just a device to move Mickey along, really, which clearly is what was important. But I have no complaints. It was good to play opposite myself.” *DWM* 373

Early drafts portrayed Jake (played by Andrew Hayden-Smith) and Ricky as lovers.

ANDREW HAYDEN-SMITH: “They’d make a good couple. Watch this space! I enjoyed working with Noel. We had a laugh on set – and then we’d go back to the hotel and chill out... He’s a great lad.” *Interviewed by Benjamin Cook, DWM* 370

RUSSELL T DAVIES: “It was done as a gag. In the very last scene, Jake said, ‘I’ll never have another boyfriend like

him.’ But do you know what? We sat in that Edit, and both Julie and Phil said, ‘It’s a cheap joke.’ I defended it for like two minutes, but Julie won the argument just by saying, ‘Where else in these two episodes have they looked like boyfriends?’ And I had to admit – never.”

But wasn’t there a proper snog in one draft?

“That was very early on. That wasn’t ever in a shooting script. It just didn’t work. There was no room for it. I’m not remotely shy about putting any sort of relationship into *Doctor Who*, but there was too much going on in those episodes.” *DWM* 374

Meanwhile, Camille Coduri played a hardened parallel-world version of Jackie.

CAMILLE CODURI: “She was a lot fatter than the other Jackie, that’s for sure! I was peeing myself laughing when Pete [Jackie’s husband is still alive in the parallel world] said that she didn’t want children because she didn’t want to spoil her figure. I thought, ‘Spoil her figure?! It’s already spoiled!’ No, she’s tough. She’s very hard. I think she was completely different, that Jackie, to the other Jackie. She was so completely selfish. All she ever talked about was herself.”

Do you think she was closer to type?

“Careful, darling.” *Interviewed by Benjamin Cook, DWM* 373

To help Shaun Dingwall get into character as parallel-world Pete, he was, er, painted orange...

CAMILLE CODURI, NOEL CLARKE AND SHAUN DINGWALL:

“I just think that the fact that he was successful spoke volumes, really,” says Shaun. “Obviously, he was a little bit harder, and a little bit shrewder... And they gave me a nice suit.”

Camille frowns. “But they didn’t, though. You looked like a baked bean.”

Noel laughs. “Ha! A baked bean! Good one, Camille. On the back of his head, it said, ‘Sponsored by Heinz!’ Seriously, Shaun, you looked like you’d been Tangoed.” *DWM* 373

At the end of The Age of Steel, Mickey stays behind on parallel Earth. But Rose didn’t seem all that bothered...

RUSSELL T DAVIES: “You’re living your life with a man who takes you to a new time and place every day, and



it knackers the whole concept of the series if you step out into 1953 in the next episode [*The Idiot's Lantern*], worrying about Mickey. I'm sure Rose and the Doctor have sat down in that TARDIS and talked... But we're not interested until the adventure starts, frankly. I've always written like that, and *Doctor Who* demands it." **DWM 373**

Mark Gatiss scripted *The Idiot's Lantern*.

MARK GATISS: "My original brief was something 50s and rock 'n' roll. The spectre of [derided 1987 serial] *Delta and the Bannermen* was forever at my shoulder, but I worked out an idea set a bit earlier – around the Coronation – and the massive new audience that TV got at that time. I got very excited, because I love that early BBC period – *Ally Pally*, *Quatermass*, et cetera – and I really ran with that. But it's not a period for which I have a natural affinity, so researching all that was very interesting. I did a lot of reading about austerity Britain. It's remarkable how drab and miserable those years seem to have been, before rock 'n' roll exploded mid-decade... Everyone knows a Coronation story from their parents, or were themselves, crammed into a room with all the neighbours. The 'family around the TV' notion proved perfect for keeping the episode containable, and not too epic. I created a family through which we'd experience the excitement of the new medium, but



got pushed in and out of shot a bit, but it's a stuntman in most shots. It was old and difficult to control, that bike, and there were a host of insurance issues... Unless I passed various exams, I wasn't allowed to ride it. I had one afternoon in which to pass these exams, so I turned up, fell off within the first 30 seconds, and Phil Collinson pulled the whole thing." **DWM 375**

*The subsequent two-parter, **The Impossible Planet and The Satan Pit**, was written by Matthew Jones. These were the first episodes of the revived show to include no scenes whatsoever set on Earth. However, the setting was a departure from shiny, smooth Platform One-type space stations to an environment that's genuinely tough...*

Above left: It's 1953, and everybody's watching the Queen's Coronation on *The Idiot's Lantern*.

Above right: "Well, this could still be New York. Sort of London-y New York...?"

Below: Ida Scott (Claire Rushbrook) prepares to descend into the depths of *The Impossible Planet*.



"I never got to ride the moped. I just got pushed in and out of shot a bit. It was old and difficult to control, that bike." David Tennant

Russell quite rightly spotted their potential as a family with secrets, and so the whole episode began to revolve around them." And Mark couldn't have been happier with Maureen Lipman's casting as the Wire, a prim and posh TV announcer, with – of course – an unearthly glint in her eye. "I saw her interviewed shortly afterwards, and she said that doing *Doctor Who* would take care of her street cred for a year. *Doctor Who* is cool! It's never been cool before!" **Interviewed by Benjamin Cook, DWM 370**

LOUISE PAGE: "Rose in the 50s dress is special. I've had more emails about that costume from female Rose fans than any other. Rose didn't usually get to do dressing up. My favourite shot is of her on the back of the Doctor's scooter as it pulls away, the skirt billowing out like a parachute. In my head, that's how I'd imagined it, but I remember panicking, on the first take, that the skirt would end up in a mangled mess tied to an oily wheel. Luckily, it didn't." **DWM 418**

DAVID TENNANT: "I never got to ride the moped! I just

RUSSELL T DAVIES: "It's a concept that I'd always wanted to do, ever since *Doctor Who* was brought back: that notion of human pioneers, bravely going into the unknown – that idea of climbing Everest, just because it's there... On top of that, something dead scary is tucked away. I'm rather fond of that John Carpenter movie *Prince of Darkness* – odd film, but with some brilliant scares. I thought, let's have a bit of that... The Doctor is a hard man to scare, so I wanted something with a scale and impact that would really challenge him. I came up with the initial idea, and a vague outline, including the Ood creatures, and then I handed it over to Matt Jones, who I've known ever since he appeared as a trainee storyliner at Granada – although I'd already read his *New Adventures* novels, and loved them." **Interviewed by Benjamin Cook, DWM 370**

NEILL GORTON: "Design-wise with the Ood, Russell wrote a description of an albino with a red gash in the face, which looks like a sea anemone hanging out... If they looked completely cute when they turned up, there's no



2006

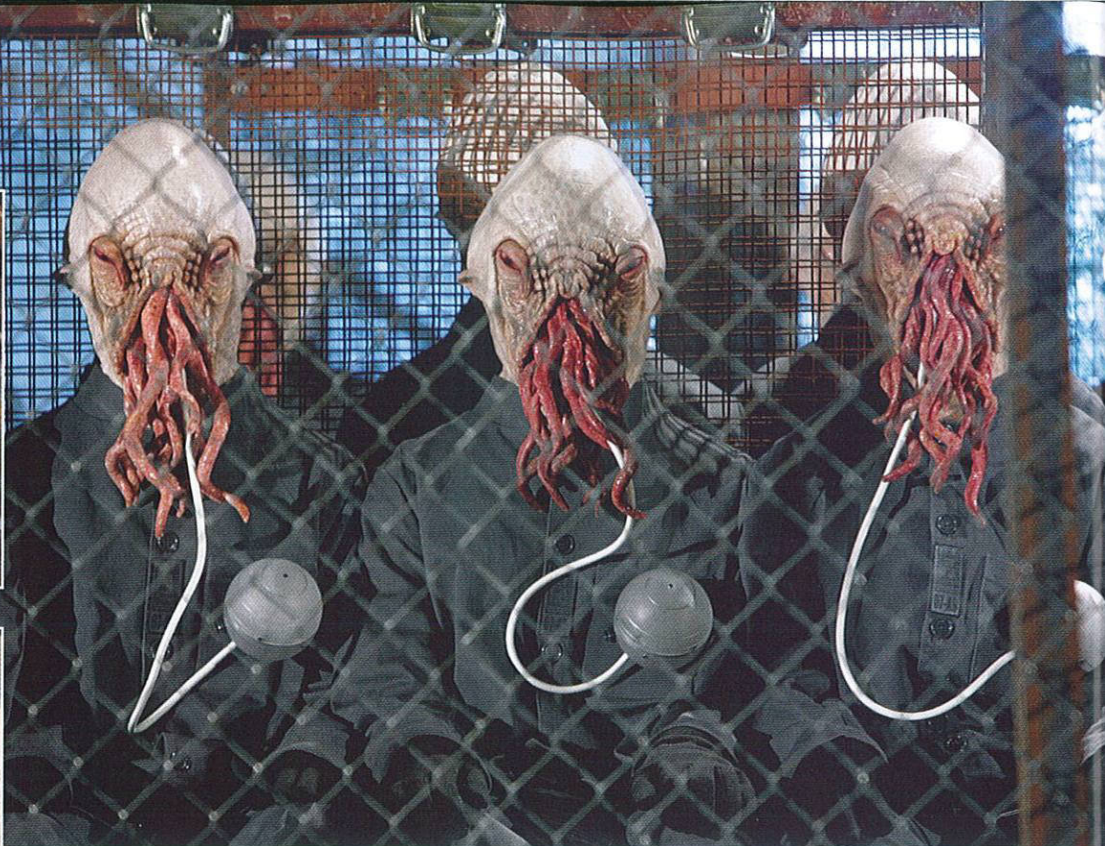


Top: One Ood, Two Ood, Three Ood, Four...

Above 1: Rose is carried to safety by the crew of the Sanctuary Base.

Above 2: Ol' Red Eyes, in a ventilation duct.

Below: "Tastes like chicken!" The Abzorbaloff (Peter Kay) in *Love & Monsters*, as designed by the nine-year-old winner of a *Blue Peter* competition.



threat. But if they were completely horrific, it would be hard to accept them as a servile race. So, we went for something that was quite dehumanised, but... there's something cute about an Ood. We stayed away from a mouth and teeth, because that would immediately start to feel dangerous." *DWM* 375

PHIL COLLINSON: "There was a brilliant moment on *The Satan Pit* where the Ood were chasing Billie and the team down a maintenance shaft, and one Ood took a wrong turn and flew out the side of the set! You find yourself cradling an Ood, and calling for first aid, and you just think, what am I doing?! This is the maddest show in the world!" *DWM* 380



"All these diehard fans would soon step over me to play the Abzorbaloff. Get in queue!" Peter Kay

If a secret, golden rulebook of Doctor Who exists (which it may do, somewhere on Russell T Davies' hard-drive), the next episode, Love & Monsters, shamelessly ignores it.

RUSSELL T DAVIES: "One of those concepts that we'd been keeping up our sleeves, waiting its turn, had the Doctor's faithful stalker cropping up wherever he went. We always knew that we'd do it in some shape or form – not in the first year, because it's too odd for that – but then the idea was drafted in out of necessity when the Christmas Special was commissioned. That meant that we had to complete Series Two in roughly the same schedule as Series One, but with a whole extra episode. In other words, one of this year's

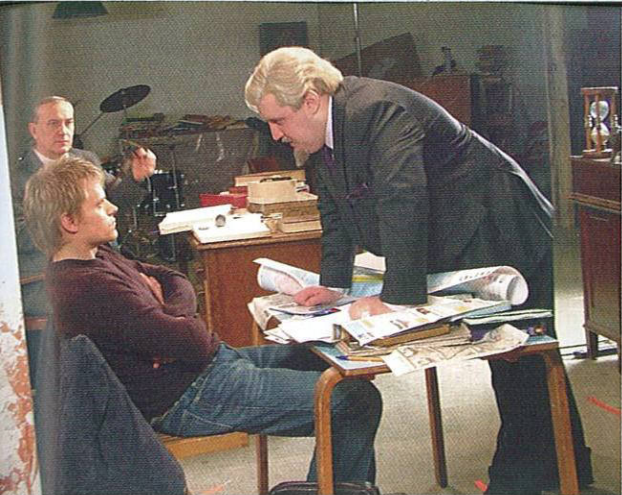
episodes had to be double-banked – shot at the same time as another episode, with two teams shooting simultaneously, and the Doctor and Rose juggled between them." So, the Doctor and Rose are barely in *Love & Monsters*. "This wasn't a call to arms to go high-concept. The concept was necessary, that's all... Audiences are familiar with flashback episodes, spin-offs, clip shows and the like... To catch any fallout, well, there's Peter Kay [playing the Abzorbaloff], Marc Warren [Elton Pope], Shirley Henderson [Ursula Blake], and the most amazing cast." *DWM* 370

Nine-year-old William Grantham, the winner of Blue Peter's 'Design a Doctor Who Monster' competition, came up with the idea of the Abzorbaloff.

NEILL GORTON: "I was at the *Blue Peter* studios when the character was picked, so I knew what I was in for. It was a case of, 'Okay, this has been drawn brilliantly by a young boy. Now, what would it look like if drawn by an adult?' William's idea was lovely, and we tried to hold as many of his elements as possible. Everyone pretty much felt we'd got it right. William said he thought it was great – although he'd imagined it being the size of a double-decker bus! Sadly, Peter Kay is only five-foot-eight." *DWM* 375

ON





Peter landed the role of eczema-ridden baddie Victor Kennedy – aka the Abzorbaloff – after writing Russell a fan letter praising the series.

PETER KAY: “Originally, we discussed me playing Elton, but I said to Russell, ‘I really appreciate the opportunity, but I’d love to do something different, because I’ve always played this UFO-spotter type – a bit nerdy, kind of.’ Let’s be honest, if you’re gonna be in *Doctor Who*, you either wanna be Doctor Who or a baddie. And Russell said, ‘Why not? Have a go.’ I said, ‘I won’t let you down.’ The thing about Victor is that it’s serious and menacing, but there’s slight comedy in there – like the skin complaint – and I like that. I said to Russell, ‘Look, I can’t do this seriously, but I can do my best. You’re always going to suffer from me being a comedian in it.’ The thing is, you’ve just gotta please yourself. That’s life... All these diehard *Doctor Who* fans probably think it’s sacrilegious that I’m in it, because I’m a comedian, but they’d soon step over me to play the Abzorbaloff. Get in queue! I’m not turning down a chance like this. I’m not stupid. I’m not turning down the chance to spend five-and-a-half hours putting a costume on, and two hours to get it off at a night!” Interviewed by Benjamin Cook, *DWM* 371

RUSSELL T DAVIES: “Elton is quite specifically the fan everyman, overtaken and bullied by Victor, a super-fan, as tends to happen. Marc gives Elton such humanity and tenderness. It would’ve been very easy to play the idiot, to act dumb, wear bottle-glasses and cardigans. I specifically didn’t want him to be a train-spotting nerd. Marc makes Elton clever, passionate, and honest – and sexy! He lifts this episode into a whole new dimension.” *DWM* 370

MARC WARREN: “He could read as very sort of geeky, a bit eccentric, and you could have done silly voices, and crazy costumes, but Russell didn’t want that: he was clear that he wanted a normal guy. Elton’s a really nice, very discerning, sincere kind of man. He’s quite sweet and simple, I suppose – not as in *Forrest Gump* simple, but kind of uncomplicated.” Interviewed by Benjamin Cook, *DWM* 371

SHIRLEY HENDERSON: “Ursula is probably a little bit lonely. Cast as a bit of an oddball by society, but comfortable with the right people... Even though it’s only a 45-minute episode, there are lots of layers to Ursula. There’s more to her than just being smiley and good... She has a jealous side – she’s jealous of Elton spending time with Jackie... Every character has a dirty, slightly seedy side, or a darker, harder edge.

Talking of hard edges, what does Shirley make of Ursula’s unusual fate?

“It’s cute. I loved that she didn’t fade away forever... When I read the script and saw that she’d be turned into a paving stone, my reaction was, ‘How will they do it?’ It’s kind of like a mask, but it’s welded on to you, and you’re clamped, literally, into this piece of pavement – obviously not an actual paving stone, but a prosthetic that was built around my head, and pleated all over my skin. It’s physically quite difficult.” Interviewed by Benjamin Cook, *DWM* 371



In '06

On 25 June, a special children’s party was held in the grounds of Buckingham Palace to celebrate the 80th birthday of Her Majesty Queen Elizabeth II. 2000 lucky children attended the free event.

RUSSELL T DAVIES: “The ending does what it should, which is take the central concept and extend it to its full imagination... It’s rich, and evocative, and strange – and that’s pure *Doctor Who*.” Interviewed by Benjamin Cook, *DWM* 371

Episode 11, Fear Her, was written by Matthew Graham and directed by Euros Lyn.

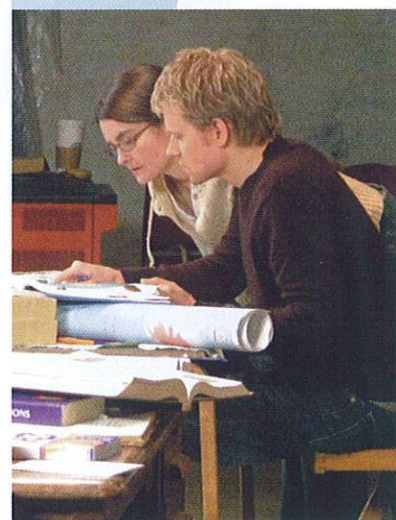
RUSSELL T DAVIES: “Think *Edward Scissorhands*, *Twin Peaks*, *Desperate Housewives*, with a bit of *Brookside* Close. I love this because it’s urban – weird things happening beneath the façade of ordinary houses, etc. An alien threat landing in the most ordinary place of all, so you can imagine it’s *your* street. It all feels brand new, too, to see the Doctor and Rose in an ordinary kitchen, having a cup of tea.” Russell was keen that the team avoid going overboard in presenting the story’s 2012 setting. “People won’t be in silver jumpsuits, flying around with jetpacks!” Interviewed by Jason Arnopp, *DWM* 372

MATTHEW GRAHAM: “I’d be lying if I said I didn’t initially feel a bit short-changed that I wasn’t getting faraway places, but then I really fell in love with the story. It’s really nice to be able to try to bring fantasy into an ordinary world. Actually, if your story’s set on another planet, it’s harder to make something appear extraordinary. When I was a kid, I would dream of opening the curtains and seeing the TARDIS in my garden. Imagine that! Russell suggested that I try to set up a community – almost do that thing you see in Albert Square, with people coming out of their houses and talking to the Doctor.” A ‘scribble creature’ also featured. “The Scribble Creature was designed, at first, to add a bit of much-needed jeopardy in what could have been a slightly saggy patch in the story... The Scribble became a plot device to help us towards Chloe Webber. Up until then, there wasn’t much of a reason for the Doctor and Rose to link the mystery to the girl [Chloe Webber] in the window.” Interviewed by Jason Arnopp, *DWM* 372

Abisola Agbaje played Chloe Webber.

ABISOLA AGBAJE: “I’m not just doing Chloe’s voice, but the Isolus’ voice as well. Chloe’s voice is just my voice, really, but she has an entity inside her, which makes her behave like that... This thing is taking children, but it does turn out happy ever after. It’s scary until you know what’s going on.” Interviewed by Jason Arnopp, *DWM* 372

EUROS LYN: “It’s not quite Linda Blair in *The Exorcist*, but it’s a child who’s profoundly affected emotionally, even before this creature takes her over. Abi has done a



Top left: Mr Skinner (Simon Greenall) and Elton Pope (Marc Warren) receive orders from Victor Kennedy (Peter Kay) – aka the Abzorbaloff – in *Love & Monsters*.

Top right: Elton takes notes.

Above: Fellow LINDA members Ursula Blake (Shirley Henderson) helps Elton with his homework.



eventually, but it's almost like I did it ahead of time, ahead of schedule." *Interviewed by Benjamin Cook, DWM 380*

For the season finale, Army of Ghosts and Doomsday, Camille Coduri, Noel Clarke and Shaun Dingwall all returned.

RUSSELL T DAVIES: "I remember in between Series One and Two, having dinner with Noel, and describing that moment with the gun – 'Mickey Smith, defending the Earth!' He was sold. I think he would've done it for nothing!" *Interviewed by Benjamin Cook, DWM 372*

The meeting between Jackie and the parallel-world version of Pete Tyler was particularly poignant.

RUSSELL T DAVIES: "In any other situation, that reunion would have driven you mad. You would be going, 'But people are dying outside, you bastards!' But you've waited so long for them to be together, even if you don't realise it, that it really pays off. I've no doubt at all that we got it right in the end." *DWM 373*

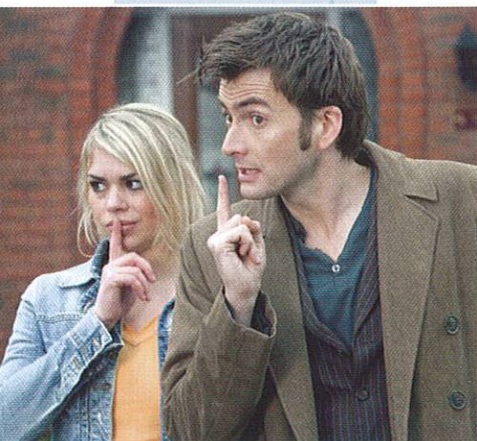
Russell wrote this two-part finale, which pitted the Daleks against the Cybermen.

RUSSELL T DAVIES: "I can honestly say, when I was a kid – and older, when I was a fan – I never had fantasies of a Cyber-Dalek War. It never even occurred to me. Both races seemed to come from very discrete continuities. I only thought of it this time because the Cybermen were coming from a parallel universe; they're designed to intrude." Equally, Russell knew that it'd be an almighty spectacle. "As audiences lapse in summertime, the finale needs a big push." The story is actually that of Rose's departure. "And to make that work, the battle and the stakes have to be epic. Worlds have to be torn apart. Literally, you can only separate her from the Doctor by closing off an entire universe. Everything's stepped up to a mythological level – even the Doctor freely starts referring to the Void as 'Hell'. Silver and gold are fighting over London. Steel and bronze. Ground and sky. Red lasers versus blue lasers. It's all opposites, and parallels, at war with each other. Only something that massive can send the Doctor and Rose to Bad Wolf Bay..." However, the story's human villain, Yvonne Hartman, head honcho at the Torchwood Institute, gave both Daleks and Cybermen a run for their money. "I'd always wanted to write someone like Yvonne – someone for whom being a villain is simply part of the job description. The soulless, ambitious manager. Honestly, anyone who says, 'I'm a people person,' is always the exact opposite. Tracy-Ann Oberman was perfect for the role." *DWM 372*

TRACY-ANN OBERMAN: "I thought, okay, think of someone who's worked their way up through the BBC for years and years, somebody who started as the copy girl and has ended up as the Director-General's assistant! I thought, that takes a certain type of person. I figured that she'd have good people skills, a real twinkle in the eye, enormous charm, very efficient, but equally, underneath, you catch a glimpse of 'I may know every single person here by name, but I would fire any one of you if you don't do what I say'. She runs the Torchwood Institute with a steely, icy determination." *Interviewed by Benjamin Cook, DWM 372*

RUSSELL T DAVIES: "Sometimes I wish I hadn't killed off Yvonne, because she'd make a brilliant returnee." *DWM 372*

The production team carefully considered how the on-screen deaths – particularly those of Adeola and Gareth, played by Freema Agyeman and Hadley Fraser respectively – should be handled...



lot of frothing, actually. Her epileptic fit was quite disturbing. Sadly, we can't have her head spinning around." *Interviewed by Jason Arnopp, DWM 372*

MATTHEW GRAHAM: "I based the Isolus on the creatures in the 1978 version of *Invasion of the Body Snatchers*, where they come down as little pollen-type things – so innocuous, yet causing total mayhem. We talked about the Isolus being like body-snatchers, but good body-snatchers." *DWM 372*

RUSSELL T DAVIES: "The Isolus' loneliness was all Matthew's idea, and it converged beautifully into the theme that runs throughout the second half of the series: the Doctor and Rose alone, no Adam, no

Jack, no Mickey, so we can really examine how much they need each other on these extraordinary journeys. Matthew keyed into the whole theme of the show, without even being asked!" *DWM 372*

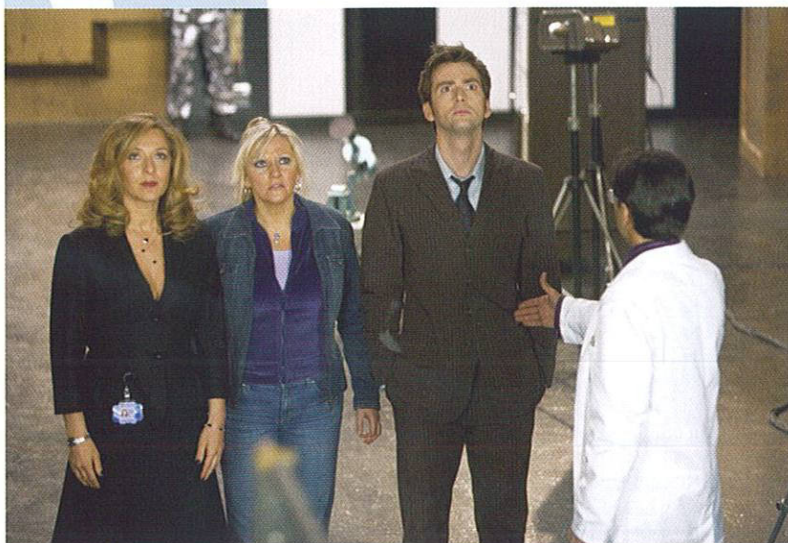
JULIE GARDNER: "I cry all the time. The really strange one was *Fear Her*. In the Edit, both the first time that I saw it and the second time, with Jane Tranter in the room, I cried like a baby – I mean, really cried – at the end. It was almost like the anticipation of knowing that we were writing out Rose. That moment where she's saying to the Doctor, 'Nothing's going to tear us apart' – I found that really, really moving. It upset me. Everyone else cried in Episode 13, in the final mix, and I did cry

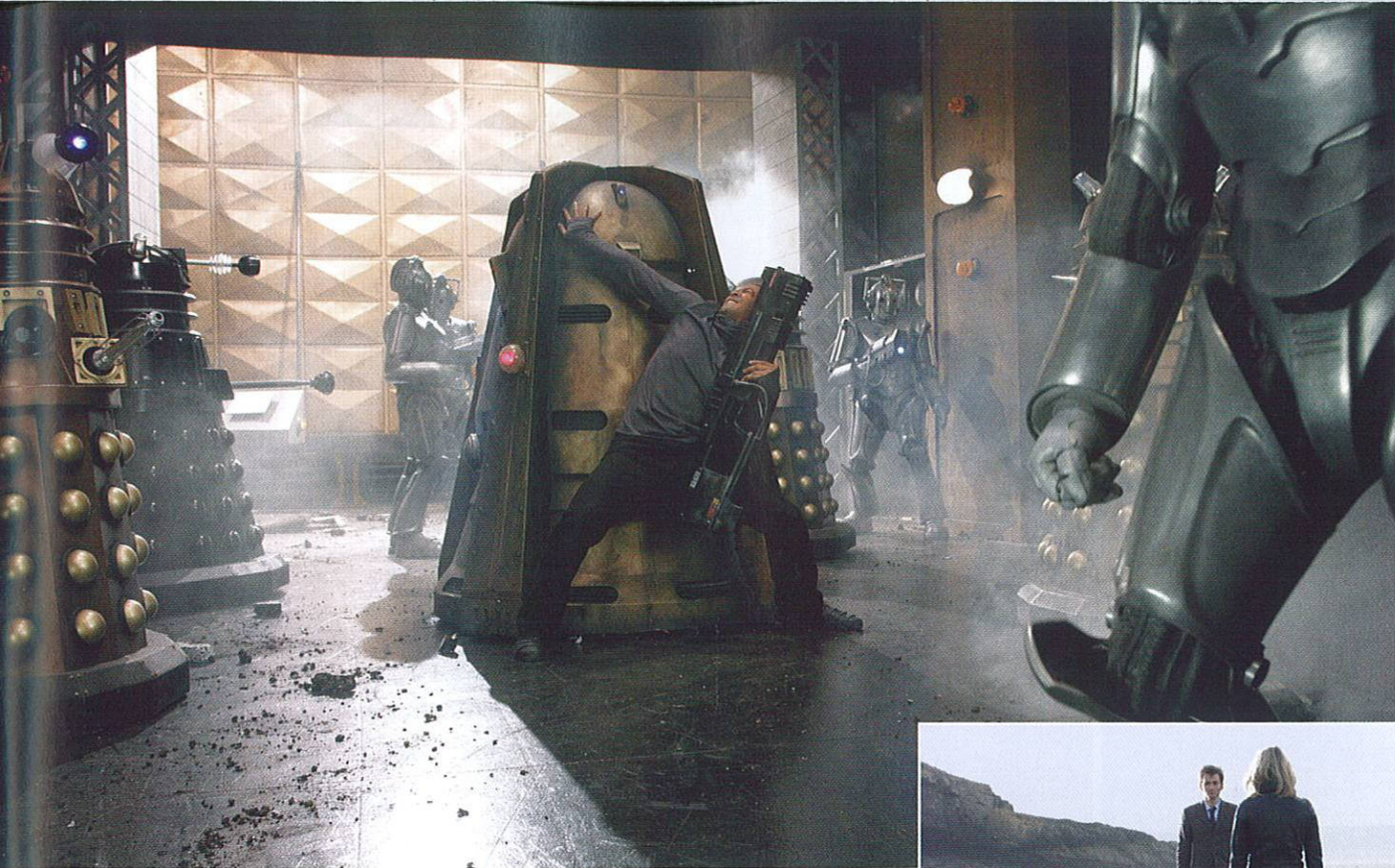
Top right: In *Fear Her*, children turn into drawings...

Top right: ... and here's the artist, Chloe Webber (Abisola Agbaje).

Above: "Fingers on lips!"

Below: Yvonne Hartman (Tracy-Ann Oberman), Jackie and the Doctor meet Torchwood's Dr Singh (Raji James) in *Army of Ghosts*.





RUSSELL T DAVIES: "We decided on that sort of white, biological, fatty colour for the brain-stem. My fear was a rope of blood and gunge being pulled out of Adeola's head, because that would probably be more accurate, but it'd just be vile. I don't want that sort of horror at that time of night." *DWM* 372

Doomsday ended with one of Doctor Who's most memorable scenes: the Doctor and Rose bidding each other a tearful farewell on Bad Wolf Bay.

GRAEME HARPER: "I loved the scene on the beach. I thought that was such a brilliant piece of acting from both David and Billie. And the moment when he could finally say, 'I love you...' he disappears!" *DWM* 380

CAMILLE CODURI: "You looked around, and everybody was in tears." *DWM* 373

NOEL CLARKE: "It was cold and boring that day, if I'm honest." *DWM* 373



"Everything's stepped up to a mythological level. Even the Doctor starts referring to the Void as 'Hell'..." Russell T Davies

PHIL COLLINSON: "Probably the most upset I've ever been was when we filmed – and subsequently watched – the end of Episode 13. It was so painful to film, and so painful to watch again, because it wasn't just Billie's leaving, which was hard enough, but it was Noel and Camille, too, and we'd all got very fond of each other." *DWM* 380

NOEL CLARKE: "To be honest, I didn't necessarily want to leave the show... but my character was so tied in with other people's characters. When those characters left, I didn't have much of a choice, really." *DWM* 398

BILLIE PIPER: "By the end of the second series, I did feel it was time to leave, but not because I was bored, just because on a professional level – and on a personal level, actually – I felt that I needed to take on a different challenge." *DWM* 396

In October 2006, Doctor Who's first spin-off series debuted on BBC Three. Torchwood was an adult-orientated sci-fi show, created by Russell T Davies and set on the mean streets of Cardiff. How did John Barrowman, react to the news that Captain Jack was to get his own show?

JOHN BARROWMAN: "I couldn't be too excited. Well, I did jump up and hug a waiter! I can't lie to you and say that I'm not a confident person, but there were nerves... No spin-off from *Doctor Who* had ever worked in the past. It could have bombed. We were totally prepared for it to bomb... But hey, never let 'em see you sweat." *DWM* 397

RUSSELL T DAVIES: "There aren't many series about bisexuals battling aliens underneath Cardiff! That is very distinct! Let's face it, there are a lot of American shows covering ground similar to ours, and the success of *Torchwood* on BBC America has been a bit of a surprise to me because of that. I feared that it might be like

taking coals to Newcastle. But the research shows that Jack's sexuality, as well as the fluid sexuality that we have running throughout the show, is a unique feature... But I think Gwen [portrayed by Eve Myles, who'd previously played nineteenth-century servant girl Gwyneth in *The Unquiet Dead*] and Rhys [Kai Owen, playing Gwen's boyfriend] are the key. All sorts of creatures can raise all sorts of threats, but we measure them against that ordinary couple." *Interviewed by Benjamin Cook, DWM* 391

EVE MYLES: "Russell has been brilliant in saying, 'This is set in Cardiff. Look how fantastic Cardiff is.' This is Wales, and we're proud of it. We're showing it off to its best. And you've Welsh accents on TV, you've a Welsh crew, but also tons of people coming from London to live here, because they're working on these massive productions... We're over the moon... It's the best job I've ever had." *Interviewed by Benjamin Cook, DWM* 398



In '06

On 30 September, *Top Gear* presenter Richard Hammond was seriously injured during the filming of the series when he crashed a jet-powered car at 280 miles per hour.

Top: Daleks! Cybermen! The Genesis Ark! It must be *Doomsday*...

Above: The Doctor appears to Rose on Dálíg Ulv Stranden – that's Norwegian for 'Bad Wolf Bay' – one last time. Until *Journey's End*, anyway!

2006

In '06

Nintendo launched a new video games console called the Wii. The system's innovative controllers, and its appeal to a much wider demographic than earlier games consoles, made the Wii an instant hit.



"There aren't many series about bisexuals battling aliens underneath Cardiff!" Russell T Davies

As well as Jack and Gwen, the Torchwood team consisted of support man Ianto Jones (played by Gareth David-Lloyd), medical man Owen Harper (Burn Gorman), and computer specialist Toshiko Sato (Naoko Mori), who had previously appeared in Doctor Who episode Aliens of London.

NAOKO MORI: "There is no way, in a million, trillion years, that I could have guessed that *Torchwood* would happen out of that! Who would have thought that little character in that episode would have turned into this? Tosh is a fairly likeable character, but a bit of a nerd, a bit geeky and stuff, and there have been a few moments when my personality has clashed with hers. I've felt like giving her a nudge, and some words of encouragement." *DWM* 391

BURN GORMAN: "In Series One, Owen has lots of sharp corners, he's abrasive and sarcastic, and not particularly likeable all the time – but that was a choice that the writers and I made. When you've somebody as untouchable and as morally whole as Captain Jack, you need a foil, a character that will enter moral grey areas. Owen is able to be snide about things, and use his own methods." *Interviewed by Benjamin Cook, DWM* 391

ANDY PRYOR: "Originally, Owen was going to be more of a conventional leading man. He was going to be a bit of a lad, but, as Russell and Chris [Chibnall, the lead writer] developed the series, they realised that they wanted something more interesting from Owen. We started out meeting some obviously 'hunky' Owens, but realised that we needed to cast someone much more complex, who'd also be a real contrast to John." *Interviewed by Benjamin Cook, DWM* 378

BURN GORMAN: "I'm about as sexy as a dogfish." *Interviewed by Benjamin Cook, DWM* 378

JOHN BARROWMAN: "Jack likes everybody, and his love for each person is different. Jack's love for Ianto is kind of lustful, but I don't think he'd settle down with Ianto. He might do, but he'd let Ianto know that he [Jack] has to play around on the side. If he'd commit to Gwen, however, he knows that he'd have to commit completely – that's what makes him fearful of going there. She'd let him flirt, but he could never afford to do anything more with anybody else... There are all these different elements of love, even with Toshiko – although it was more of a fatherly kind of love with Toshiko and Owen, I think. He was guiding them." *Interviewed by Benjamin Cook, DWM* 398

CHRIS CHIBNALL: "We talked at the very first story meeting about whether *Torchwood* would be more serialised than *Doctor Who*, or whether there would be a 'case' every week. If it were serialised, it would be cheaper and slightly easier to do, whereas if it were standalone 'case of the week', with a new alien or alien device, that was going to be much harder. And everybody said, 'Story of the week!' You've got to go for big targets... Oh, 2006 was a year of pain... There were words in Russell's original pitch document like 'wild', and 'dark', and 'sexy', and it's all those things. We were all conscious of finding an identity for the show that wasn't in relation to *Doctor Who*... As shows, they're very different, but equally brilliant." *Interviewed by David Darlington, DWM* 381

The 2006 Doctor Who Christmas Special was The Runaway Bride. Scripted by Russell and directed by Euros, it continued from where Doomsday had left off, with the Doctor bidding farewell to Rose just before a woman in a wedding dress appears, abruptly, in the TARDIS.

GRAEME HARPER: "Even I didn't know who was going to be the bride until the day before we were shooting [the final scene of *Doomsday*], and I asked the producer, 'Do you think I should know who it is now?' He said, 'Oh,

Top: The Torchwood team – Ianto (Gareth David-Lloyd), Tosh (Naoko Mori), Gwen (Eve Myles), Owen (Burn Gorman) and Jack – face one of their toughest challenges yet: how to read a map!

Above: Jack comforts Gwen.

Below: Emma-Louise (Olivia Hallinan) comforts Owen. A lot of this sort of thing went on in *Torchwood* Series One.



don't you know?' And then he told me! But I think they didn't want anyone to know until they had to." *DWM* 380

SHAUN DINGWALL: "I didn't even know those were secret pages. Nobody told me. I got sent the whole script. I went up to David and said, 'So, who's the bride?' And David was like, 'WHAT?! You've got those pages as well?!' I said, 'What, the script?'" *Interviewed by Benjamin Cook, DWM* 373

The bride turned out to be Donna Noble, played by Catherine Tate. But unlike her co-star David, Catherine had never watched Doctor Who as a child...

CATHERINE TATE: "This is how un-into-it I was before: I didn't know that there was more than one sort of alien! I just thought it was always the Daleks. I'd never really... I mean, I don't think it was set up for girls as much. When they started again, I think Billie played a big part in getting young girls to watch... As I remember it, Doctor Who was an old man. He probably wasn't – I'm sure Tom Baker was young once – but he was like your schoolteacher kind of thing. Nowadays, though, the boys want to be him, and the girls want to be his companion." *Interviewed by Benjamin Cook, DWM* 388

LOUISE PAGE: "We shot her TARDIS scene for the end of Series Two in secret. I spoke to Catherine on the phone beforehand, and she gave me her measurements, but I wasn't able to fit her, because she was working on her own show [*The Catherine Tate Show*] at the time... Also, Russell hadn't written the Christmas Special at that stage, so he didn't know exactly what would happen in it. I said to him, 'Does a hem get ripped? Does it get torn? Might it get trashed? We'll probably need four or five of these dresses,' but I had a week-and-a-half to sort it out... It was awful. I had to be so secretive... When it came to filming the scene, Catherine was booked into a hotel, under my name, around the corner from the studio. I knew that if there were a problem, if I had to make any alterations, I'd have to do it there and then, in a hurry, in the hotel room. I was absolutely going nuts that day. But fate was on my side, because Catherine tried on the dress and it was perfect." *Interviewed by Benjamin Cook, DWM* 378

PHIL COLLINSON: "I loved working with Catherine. She's clever, and collaborative, and generous, and funny, and I could gush about her all day. Catherine grabbed the part with both hands, wasn't afraid to make Donna unsympathetic, and certainly isn't worried about stepping into anyone else's shoes. She'd walk onto set, start to rehearse a scene, and I'd stand and marvel, because she'd pitch it *absolutely* right."

Interviewed by Benjamin Cook, DWM 378

At one stage, Russell had intended The Runaway Bride to feature in as part of the 2006 series, but when the BBC commissioned two Christmas Specials, and knowing

that Billie would be leaving at the end of the series, he promoted the story to Christmas Spesh status.

RUSSELL T DAVIES: "The Series Two version was never developed in any detail. It was just a sketch of an idea. The bride had no name, no detail, no purpose; it was the beginning of a thought, waiting to be developed – all our stories start like that. So, everything in the Christmas version is brand new... It's not exactly rom-com, because that'd suggest an awful lot of rom, when we've the Doctor recovering from Rose's departure, literally seconds beforehand. It'd be heartless to give him a romance... The story does have the speed and energy of that classic format, but there must be a snappier name for it." *Interviewed by Benjamin Cook, DWM* 377

DAVID TENNANT: "Actually, romp is a good description. Or caper comedy. It's got something of that about it, which I think is a good thing at Christmas. If it were a 1950s movie, it'd star Spencer Tracy and Katherine Hepburn."

Which one are you?

"I'm Katherine Hepburn, obviously." *Interviewed by Benjamin Cook, DWM* 378

CATHERINE TATE: "I do mine the comedy in a script, but it's only going to work if the character is believable. I have a comedic take on things, but there's no point in tipping the balance. I can't say, 'What if Donna flies in on a wire, dressed as a gorilla?' Often I look back and think, I wonder if they thought I was going to play a lot of pranks on set or be a bit of wildcard. Well, I'm really not. I'm actually quite quiet... If there was an expectation that I was going to be really funny on set, you're looking at a deeply disillusioned crew!" *DWM* 388

Jacqueline King and Howard Attfield played Donna's mum and dad, Sylvia and Geoff Noble.

JACQUELINE KING: "Howard was fun and jokey, and he loved dancing. We had an awful lot of dancing to do in *The Runaway Bride*, in the reception scene. And then we had a lovely train journey back to London, with Don Gilet [who played Donna's duplicitous fiancé, Lance] and Krystal Archer [Donna's best mate, Nerys]; they



Catherine Tate

Top: Donna Noble (Catherine Tate) in *The Runaway Bride*.

Below left: "What? What? WHAT?!"

Below right: Watch out for the Robot Santas!



2006

In 'o6

Shows which made their debut on British television in 2006 included the time-travelling cop show *Life on Mars*, which starred John Simm and Philip Glenister; a new version of the legend of *Robin Hood*, which starred Jonas Armstrong; and the detective drama *Lewis* starring Kevin Whately, a spin-off show from ITV's hugely successful *Inspector Morse*.



Top: Donna is less than chuffed when her wedding reception is held without her.

Above: The TARDIS bounds down the M4.

Below: "The size of a Mini Cooper." Sarah Parish in the Empress of the Racnoss costume.

Opposite page (bottom): The Doctor and Donna have a heart-to-heart.

upgraded us to first class, and we treated ourselves to a bottle of wine to celebrate what a lovely time we'd had on *Doctor Who*. That was last time I saw Howard. I remember him talking about his children and his wife, his happy life, and I'm very lucky to have that memory of him." Interviewed by Benjamin Cook, *DWM* 394

JACQUELINE KING AND HOWARD ATFIELD: "We're both panicking," explains Jacqueline, of *The Runaway Bride*'s opening scene, in which Donna vanishes from the church as she's walking up the aisle, "but I suppose I'm more – what's the word? – *neurotic* than Howard." "I'm just following her lead!" smiles Howard.

Interviewed by Benjamin Cook, *DWM* 378

But what sort of mother would still go ahead with the wedding reception, even though her daughter vanished mysteriously during the ceremony?!

JACQUELINE KING: "I like to think that it was just an oversight! An issue of practicality! You've invited everyone, your daughter is missing, but she has a wild streak, so she's probably up to some sort of prank, so why not carry on regardless? There's no way that Sylvia thought that her daughter was in danger." *DWM* 394

The wedding reception scene featured an original song – composed by Murray Gold – called Love Don't Roam, sung by The Divine Comedy frontman Neil Hannon.

EUROS LYN: "It's the perfect song. It could be about anyone, it's not specific, and yet it's as much about the Doctor. People go through terrible experiences, but that doesn't make them into terrible people... People grieve and live their lives at the same time, and that's what the Doctor is doing. He's suffered a huge knock by losing Rose, but actually, on this adventure, he's wanting to make sure that Donna gets to the church on time, he's wanting to solve the mystery of what's happening to her, even though he's harbouring this grief inside. When Murray's song plays at the reception, and everyone's dancing, we give the Doctor a moment, we see him lost in this song, and that grief leaking out." Interviewed by Benjamin Cook, *DWM* 378

Did the production team think twice before sending the TARDIS down a motorway, in hot pursuit of Donna's taxi, on a TV drama budget? Apparently not...

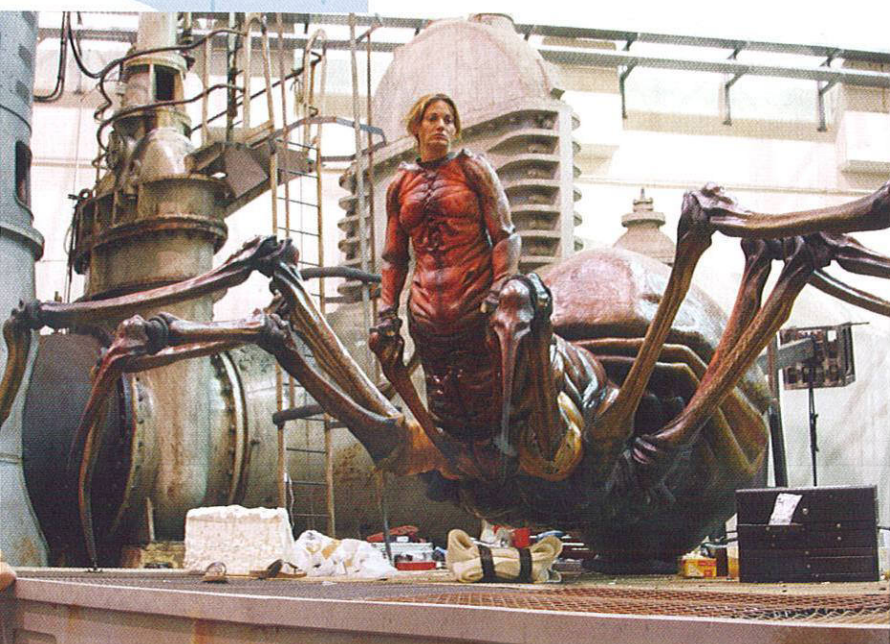
RUSSELL T DAVIES: "I'd talked to Dave Houghton about the TARDIS chase sequence. I didn't describe it to him in detail: I just sort of said, 'TARDIS alongside car – is that doable?' And he went, 'Yes.' It's important not to think that anything's impossible. I learned that from *The Girl in the Fireplace*. I don't think I'd have written a horse smashing through a mirror – I'd have stopped myself – but I'd have been wrong." Interviewed by Benjamin Cook, *DWM* 378

PHIL COLLINSON: "It took a long time to film – two days on a motorway in Cardiff, and then a day on the TARDIS set with David, then a green-screen stage with the taxi and the real police box. It was all a huge wrangle. But so worth it." *DWM* 378

EUROS LYN: "I watched *The Bourne Supremacy*, and cribbed loads of shots, and used that as a template, because we wanted that sequence to feel as real as possible – that there's a flying police box on the M4... The great thing about it is that it works really well technically, but also it works because of the drama – the Doctor has to rescue this woman before the evil man takes her away. It's a classic, melodramatic narrative. It's fun." *DWM* 378

Much the same could be said of the Empress of Racnoss, a giant spider – and one of Doctor Who's most ambitious monsters...

NEILL GORTON: "I should point out, the Empress is a completely non-CGI creation, because every bugger will watch it and go, 'That's computer-animated.' All The Mill did was tweak the set around it; they did nothing on the creature itself." Interviewed by Benjamin Cook, *DWM* 378



BBC Radio 7



From 31 December 2006, a series of brand new Doctor Who radio dramas, produced by Big Finish, began on BBC Radio 7. They starred Paul McGann as the Eighth Doctor and Sheridan Smith as his companion, Lancashire lass Lucie Miller...

INDIA FISHER: "Ah yes, the other woman! I was told that they were moving to BBC7, and for that move they would need a new companion. It was a blow, after playing it for several years, but Sheridan is a brilliant actress." *DWM 414*

The series was executive produced by Jason Haigh-Ellery and Nicholas Briggs, and script-edited by Alan Barnes.

ALAN BARNES: "We wanted a fresh start for the McGanns, and to bring something else out of the Doctor/companion relationship. There seems to be an idea around that Lucie

is working class, a Rose clone, but she's absolutely not. She's never been near a council estate!" *Interviewed by Mark Wyman, DWM 377*

NICHOLAS BRIGGS: "Rose must have been in Alan's mind, but he said, 'Let's have a northern lass before Russell T Davies thinks of it!' It's never happened before, after all. But the production office did approve Lucie."

Interviewed by Mark Wyman, DWM 375

SHERIDAN SMITH: "When I auditioned, she was a generally brash, feisty, northern bird. In the couple of scene I read then, her cockiness and sarkyness immediately jumped of the page... She's horribly rude to the Doctor at first, but her caring and sensitive sides do come out. Also, there's much more to her than just clinging to the Doctor. She can take control, and lead the way for other character, or claim them down if they're frantic."

Interviewed by Mark Wyman, DWM 375

PHIL COLLINSON: "We explored the CG option, but ditched it really early on, as Russell was keen that the Empress was a practical creature, so then we put all our efforts into designing something that'd be truly spectacular... She's the size of a Mini Cooper, and needing four technicians to operate her! I love that, though – pushing the boundaries." *DWM 378*

EUROS LYN: "Poor Sarah [Parish, who played the Empress] had to be in there for hours on end... Her legs slid diagonally backwards into the main body of the mechanism, and she had on a harness because there was a wire suspending her from behind so that it wasn't putting too much pressure on her back muscles. Of course, we tried the amputation method, but she wasn't having it – she wanted an extra 50 quid!" *DWM 378*

RUSSELL T DAVIES: "The Empress surrounded by fire, and water, and screaming, and what brilliant casting, and prosthetics, and model work, and digital work, and there – amongst all this destruction – is the Doctor! In that moment, he becomes a Time Lord. Never mind the effects, never mind the water; it's the interplay between Sarah Parish, David Tennant, and Catherine Tate, that's what it's about." *DWM 378*

CATHERINE TATE: "As a person, as a human being, David is so inclusive. I felt like we'd known each other for ages. It really was like that on *The Runaway Bride*. I suppose it's quite common that actors get swept along and believe their own hype, but David is too intelligent for that."

What about Catherine? Has her success changed her?

"To be honest, I'm the wrong person to ask. You'd have to ask my butler." *Interviewed by Benjamin Cook, DWM 399*

RUSSELL T DAVIES: "This only occurred to me the other day, but it's not just Donna who's sort of auditioning to be the companion; it's Lance, too... He wants to travel. He wants to see the stars. He chooses the wrong path, but actually he wants the life that Rose led." *DWM 378*

CATHERINE TATE: "Basically, when Donna met the Doctor, it was an eye-opening experience for her. The scales flew from her eyes. I think he sort of saved her... well, clearly he saved her from a very untimely death by an enormous spider, but also he's saved her from a life of banality, really. There was that speech that Don Gilet said to her, in a very cruel way, about, ooh, text me, text me, *The X Factor*, the Atkins diet, a new flavour of Pringle – well, that's what her life was about. But the Doctor made her look beyond the limitations that she'd set herself." *Interviewed by Benjamin Cook, DWM 387*



PAUL MCGANN: "I think there's a really good rapport. Sheridan is fantastic. It's an imaginative thing, isn't it? Unless these characters really fire people's imaginations, audiences aren't going to go with them, or listen to them, or be that charmed by them. It's all about the voices, and these two sound great together. They sing! Long may the fun continue." *Interviewed by Benjamin Cook, DWM 401*

Guest stars for this series included – in the second adventure, *Horror of Glam Rock* – Bernard Cribbins as music-business manager Arnold Korns, and Boyzone star Stephen Gately as fledgling pop star Tommy Tomorrow.

BERNARD CRIBBINS: "Arnold is an archetypal, slightly villainous music manager. He's probably been in the business a while, and lost a good few clients before his current act, The Tomorrow Twins. I play it very seriously, but *Doctor Who* stories often have that bizarre quality, which you can play with wide-eyed amazement." *Interviewed by Mark Wyman, DWM 375*

STEPHEN GATELY: "I'm so chuffed that I get to sing in *Doctor Who*, and it's a good, funky T-Rex style song... When my agent asked, 'Would you do some *Doctor Who* for radio?', I immediately wanted to. Plus, if I hadn't, my other half would kill me! He's such a big fan that last Christmas I bought him every *Doctor Who* DVD in existence, and a gold Dalek..."

Interviewed by Mark Wyman, DWM 377

Top left: Sheridan Smith voiced Lucie Miller, on BBC Radio 7...

Top right: ... alongside Paul McGann's Eighth Doctor.



2007



KNOW YOUR ENEMY

RIGHT FROM THE START OF 2007, THERE WAS NO ESCAPING THE UNIVERSE OF DOCTOR WHO. THERE WAS ANOTHER FULL SERIES OF 13 EPISODES AND A CHRISTMAS SPECIAL TO LOOK FORWARD TO; AND ON NEW YEAR'S DAY VIEWERS COULD ENJOY NOT ONLY THE FINAL INSTALMENTS OF SERIES ONE OF TORCHWOOD, BUT ALSO THE FIRST EPISODE OF A BRAND NEW SPIN-OFF, MADE WITH YOUNGER VIEWERS IN MIND – THE SARAH JANE ADVENTURES...

JULIE GARDNER: "People gravitated naturally towards *Doctor Who*. They wanted to work on it. The Mill even had people turning down big Hollywood films to work on the show, simply because it inspired them to do the jobs they were doing... The spin-offs are probably the thing I'm most proud of. It's a unified, coherent world, but each has a distinct tone and flavour. You start off the younger audience with *Sarah Jane*, then onto the family for *Doctor Who*, and more adult viewers for *Torchwood* – but they're all part of the same whole, and that takes the most enormous skill of storytelling." *DWM* 410

ELISABETH SLADEN: "When I did *School Reunion*, I had no idea that there would be a Sarah Jane Smith series. I just thought *School Reunion* was a lovely ending for her. Great closure." Interviewed by Jason Arnopp, *DWM* 387

RUSSELL T DAVIES: "But as soon as we started filming, we all realised that Lis was far more than a good guest star: here was a major lead actor. We'd already been talking to CBBC about producing a drama for them. They wanted *Young Doctor Who*, which I absolutely refused, because I think that would damage the Doctor's character – and high jinks on Gallifrey made me wince a bit. But with a slot, and the budget, and the goodwill sitting there, Sarah Jane just seemed irresistible... Right from the start, we pitched this to Lis as a proper, long-running show." Interviewed by Jason Arnopp, *DWM* 387

The Sarah Jane Adventures, the second spin-off series from *Doctor Who* in the twenty-first century, debuted with a 60-minute Special on BBC One, on New Year's Day. It was called *Invasion of the Bane*, and was written by Russell T Davies and Gareth Roberts.

RUSSELL T DAVIES: "I really love working with Gareth. He has such an eclectic, gadfly mind; you can never tell where he's going to go, but it's always somewhere good." Interviewed by Tom Spilsbury and Benjamin Cook, *DWM* 407

GARETH ROBERTS: "Russell and I are often accused of being cut from the same cloth. If we're not careful in meetings, we'll get distracted and start talking about *Coronation Street* or something – which is when Julie Gardner has to yank hard on our chains. There's one very important thing about Russell: he really loves TV. So many people working in TV don't love it; they've just somehow washed up there after a terrible shipwreck. You always know that if you're sat at home watching something fantastically good or spectacularly bad, he'll be watching too. Not an opening night of *Big Brother* has gone by without a text from Russell

claiming that he's in the car, ready to go in. In a fur bikini and witch's hat. Steven Moffat is the same, luckily – there's no bigger fan of *The X Factor*."

Interviewed by Clayton Hickman, *DWM* 406

Alongside Elisabeth, Tommy Knight starred in *Invasion of the Bane* as Sarah Jane's adopted son Luke, Yasmin Paige as the Smiths' 13-year-old neighbour Maria Jackson, and Porsha Lawrence Mavour as Maria's friend Kelsey Harper.

YASMIN PAIGE: "I auditioned in the same session as Tommy Knight, who went on to play Luke... They asked us about our personalities and things we liked. Stuff like, 'What kind of a person are you around your neighbourhood?' It was quite weird. I've never been to an audition where they asked you about yourself so much. I guess they wanted to find someone who had the same mental attitude as the character."

Did you know what you were auditioning for? "Not at first, I only had a small extract of script, written for the auditions. It was me telling my dad about all the crazy stuff going on in this weird woman's house!" Interviewed by Jason Arnopp, *DWM* 388

ELISABETH SLADEN: "I've set myself up to be so shot down – 'Who the hell does she think she is, trying to be the Doctor?' – because of the sonic lipstick and stuff, and I'm sure that some people will have a go. But I hope not. I love playing Sarah Jane as this loner that has to cope with something so out of her comfort zone. I did a crap readthrough, though. I thought I'd be sacked. I thought, 'Sarah has to be this older, responsible woman,' but it didn't feel right. The legs, and the hands, and the face are older, but she has to still be the same person inside. Once I got over that, everyone was happy." Interviewed by Benjamin Cook, *DWM* 378

TOMMY KNIGHT: "When she's in character, she's got so much energy. She's so good... There's so much I can learn from her. When the camera is on Lis, she can rock it like no-one else can." Interviewed by Benjamin Cook, *DWM* 398

Is it harder to get into character for a voice-only role, such as Sarah Jane's supercomputer, Mr Smith?

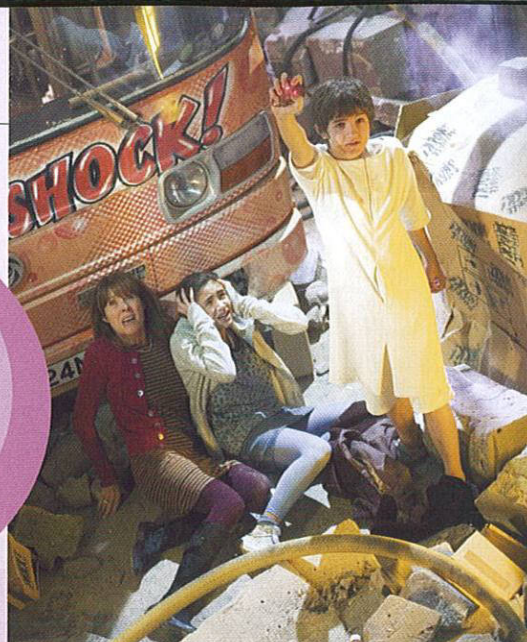
ALEXANDER ARMSTRONG: "It's impossibly difficult. I can't begin to tell you the hoops of fire that I leap through! The voice has a certain amount of HAL [the computer in 2001: A Space Odyssey], I suppose. Mr Smith is very calm. He's generally on top of things. He doesn't get too excitable."

Was Alexander confident that *The Sarah Jane Adventures* would prove a hit with the kids?

2007

In '07

At the sixty-fourth Golden Globe Awards, Helen Mirren won an award for her portrayal of Elizabeth II in *The Queen* and Sacha Baron Cohen for his role in *Borat*. Other British winners included Hugh Laurie for *House* and Jeremy Irons for *Elizabeth I*.



"Well, it's got the best people on board, so I saw no reason why not... It's storytelling that doesn't mess about. Kids have to deal with some quite harsh things in the show, but life is dangerous, and a little bit scary. Kids love to be scared, don't they?" *Interviewed by Benjamin Cook, DWM 398*

In March, a new companion for the Tenth Doctor was introduced in the form of medical student Martha Jones, played by Freema Agyeman, who had previously played Adeola in Army of Ghosts. At what point did she realise that she was in the running for a regular role?

FREEMA AGYEMAN: "Nowhere near that time. I had no clue. There was a little thing that happened on set one day, when Julie Gardner came down, and the director, Graeme Harper, said, 'That's one of the executive producers,' and one of the guys who was in the same scenes as me said, 'Ooh, should we go over and say hello...?' I was like, 'No! No! I wouldn't know what to say!' We were all nervous, and then suddenly she spotted us, and she came over and said hello. I was like, 'Oh my God!' I now realise what was going on, but I had no inkling." Asked about Martha, Freema says: "She believes that she's more on a level with the Doctor, whereas Rose was more in awe." *Interviewed by Benjamin Cook, DWM 372*

Following Billie Piper's footsteps must have been daunting...?

FREEMA AGYEMAN: "I couldn't let that distract me, because it wasn't like I was replacing Billie. Billie was brilliant, but Martha is a different character to Rose." *Interviewed by Benjamin Cook, DWM 385*

FREEMA AGYEMAN: "I got a lot of input into Martha from day one, because none of us knew who she was, and we were all developing her together. But I got a lot of say. If I felt that I wanted to do something in a certain way, then that's what I was allowed to do."

Interviewed by Tom Spilsbury, DWM 392

Why was she a medical student?

RUSSELL T DAVIES: "Love the image of the white coat. For all I know, medical students don't really wear white coats anymore, but we told Louise Page – it had to be white coats! I think of studying medicine as being very hard work, yet it's always there, as a training, a discipline, in a life that's going to give her more than a few bumps and bruises." *Interviewed by Jason Arnopp, DWM 381*

Martha's family appeared in series opener Smith and Jones, written by Russell, and then continued to pop up throughout the season. Adjoa Andoh played mum Francine, Trevor Laird played dad Clive, Reggie Yates played brother Leo, and Gugu Mbatha-Raw played sister 'Tish'...

ADJOA ANDOH: "I think Francine is a fairly clearly defined character, and I was working with Freema, who I love... We're really blessed as actors that we find ourselves in the work that we love, but Freema – oh, Freema is such a joy." *Interviewed by Benjamin Cook, DWM 398*

REGGIE YATES: "She's all right. She smells a bit funny, like cooked food. Boiled plantain, mainly! No, she's lovely. And she has the same birthday as my actual sister. Spooky!" *Interviewed by Jason Arnopp, DWM 381*

GUGU MBATHA-RAW: "It'd sound so cheesy to say she's like a real sister, but she's lovely and a real giggle."

Interviewed by Jason Arnopp, DWM 381

TREVOR LAIRD: "My abiding memory from the *Smith and Jones* shoot? The family bust-up scene. All of us, sitting in the back of the pub, having a laugh. The first time we'd been together as a family." *Interviewed by Jason Arnopp, DWM 381*

RUSSELL T DAVIES: "I wanted a story that was fast, funny, with big monsters, and thrills, and scares – a typical *Doctor Who* story, in other words, so that Martha could run through the whole gamut of emotions. God, I love the word 'gamut'. So, we go from Martha's normal world, to a bizarre thunderstorm, and on to the surface of the Moon in no time at all. And that's just the start of her problems, as the Judoon stomp into view..." *DWM 381*

DAVID TENNANT: "It's got a really good energy to it, and a slightly different energy, too, perhaps because it's from the point of view of a new character. It's told through Martha's eyes, in the way that Rose was told through Rose's eyes. It's a way of bringing in someone new, isn't it? You want to keep people on their toes." *Interviewed by Jason Arnopp, DWM 381*

How specific was the script about how the new monsters, the Judoon, should look?

NEILL GORTON: "It said it all, really. Soldier characters with heads like rhinos. You can't go too far wrong with that. It was great that they had to talk as well. Russell was very keen on them looking real. Same as when we did the cats for *New Earth*: we had to clarify whether he wanted them looking like actual animals, or aliens who resembled animals. Again, he wanted actual animals."

Interviewed by Jason Arnopp, DWM 381

LOUISE PAGE: "Apart from the Sycorax, the Judoon is the monster that I'm most attached to. It's definitely the most successful collaboration between Millennium

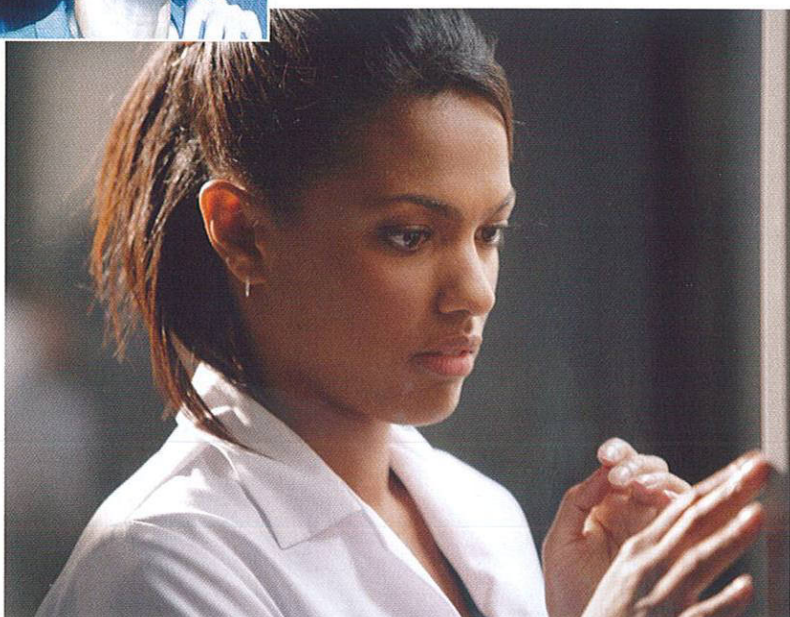


Freema Agyeman

Above: Sarah Jane, Maria (Yasmin Paige) and the Archetype (Thomas Knight) resist the *Invasion of the Bane*.

Below: Freema Agyeman's character, Adeola, met a sticky end in 2006's *Army of Ghosts*...

Bottom: ... but Freema returned the following year as Martha in *Smith and Jones*.





Effects and myself. I had the leather gladiator kilts made, and purchased boots and leather trousers, and these were all sent to Millennium to tie in with the top half of the costume. I think it's a very powerful image. I certainly wasn't short of men wanting to try on those leather skirts in the 'Tone Meeting!'" *DWM* 418.

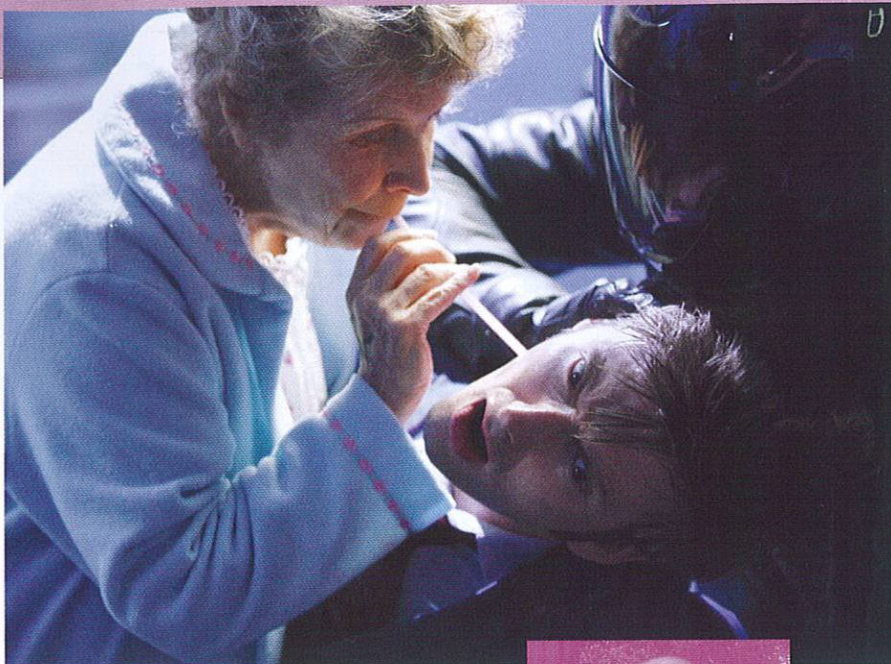
Anne Reid played Florence Finnegan, an innocent old lady – with a horrible secret – in *Smith and Jones*.

ANNE REID: "It's absolute heaven. A lovely part. I've never played a blood-sucking old lady before, and particularly not through a bendy straw."

Was there anyone's blood you'd like to sample in particular?

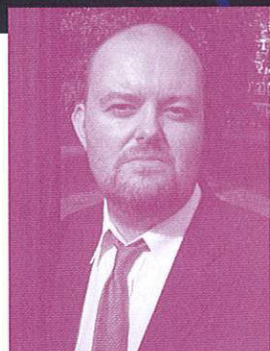
"It wasn't bad sampling David's, actually. I quite enjoyed it. I told my agent I couldn't wait to suck his blood. She told me I wasn't the only one! I didn't taste much of it, but it was thick, gloopy, and tasted of blackberries."

Is Florence evil, then?



RUSSELL T DAVIES: "Specifying the Globe was a bit brave of me, since we hadn't even approached them at that stage, but Gareth really swung the whole story, with his typical offhand genius. We had our first story meeting in Brighton, and I was musing on about the power of words, how this story should be connected to Shakespeare's genius itself, and Gareth just mentioned, in passing, 'Of course, there is the legend of the lost play...' And that was it! One of those great moments when you instantly feel a whole story click into place." *DWM* 382

Dean Lennox Kelly took the role of Shakespeare.



Gareth Roberts



"I told my agent I couldn't wait to suck David Tennant's blood. She told me I wasn't the only one!" Anne Reid

"Oh, through, and through, and through. I don't think she has many redeeming qualities, certainly not in this episode. You can't get much more evil than her. She just wants everybody to die, if she's going to. She's a murderess who's killed this horrid princess with blonde curls and pink cheeks, for some reason we're never told. Perhaps they were rowing over Florence's toyboy or something." *Interviewed by Jason Arnopp, DWM* 381

The Doctor is no stranger to famous figures from history, so how come it took him 44 years for him to bump into the Bard? This meeting took place in the season's second episode, The Shakespeare Code, by Gareth Roberts.

RUSSELL T DAVIES: "I wondered, for a second, whether Shakespeare might seem boring to a young audience, just by repute, but once I handed that over to old Roberts, and he's got a diabolical witch murder in the very first scene, I stopped worrying! Besides, I don't imagine many kids were saying, 'Oh great, Queen Victoria,' but I bet they enjoyed that werewolf. Kids aren't daft." *Interviewed by Benjamin Cook, DWM* 382

GARETH ROBERTS: "I always loved the historical stories when I was a kid. I don't think history bothers kids at all; boredom bothers children, and history and boredom still go together, sadly, in schools. Formal education can kill all the interesting things in life stone dead." *Interviewed by Benjamin Cook, DWM* 382

Russell's brief to Gareth included London's famous Globe Theatre.

DAVID TENNANT: "It's clever casting, because it's not how a lot of people think of Shakespeare. You look at the young bucks of the RSC, I suppose, don't you? But Dean confounds your expectations." *DWM* 382

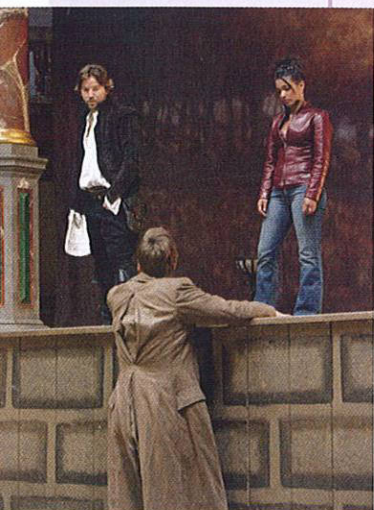
DEAN LENNOX KELLY: "Russell T Davies sent me a lovely e-mail. In it, he wrote, 'A whole generation of children's first experience of Shakespeare will be your portrayal.' That's like, wow! That's huge. I hadn't thought of that. Shakespeare can be quite daunting, a bit *hmm*, especially

Top left: The crew prepares the Judoon for action.

Top right: Florence (Anne Reid) can't resist having a slurp!

Below: The Bard (Dean Lennox Kelly) ponders his next play in *The Shakespeare Code*.





Top: Shakespeare takes to the stage at the Globe theatre.

Above: The Doctor attempts to solve an Elizabethan mystery.

Below: Brannigan (Ardal O'Hanlon) and Valerie (Jennifer Hennessy) spent an age on the road in *Gridlock*...

Bottom: ... as did reluctant kidnappers Milo (Travis Oliver) and Cheen (Lenora Crichlow).



when you're young, because you're, like, 'Whatever.' He's this funny-looking geezer with a bald head. But it really made me think, how wonderful if kids start coming up to me and saying, 'Excuse me, Mr Shakespeare?' That is a brilliant thought." Dean is clear about what the *Doctor Who* producers expected of him: "The fact that they were asking me to come in to audition obviously meant that they were going in a different direction to the normal portrayal of Shakespeare, possibly more modern, more rock 'n' roll, a bit more 'of the people', not a gentrified, Joseph Fiennes-type portrayal. I went on instinct. I went for a kind of sixteenth-century Liam Gallagher, I suppose – a bit of a swagger, you know?"

Interviewed by Benjamin Cook, *DWM* 382

GARETH ROBERTS: "I would have said David Bowie. I quite like the Gallaghers as people; they're funny. Shakespeare was regarded as a common upstart by the theatrical establishment of his day, so there's a comparison to be made. Shakespeare was clever enough to piss off a lot of people who thought that you needed a university education to succeed in that world, and that snobbery survives to this day in the loonies who think that he couldn't possibly have written his plays. The 'two fingers' Gallagher swagger of our Shakespeare is a good way of expressing that to a modern audience." *DWM* 382



"I wanted to show a world that had adapted to its circumstances with faith and hope." Russell T Davies

DEAN LENNOX KELLY: "The enormity of playing him only hit me when I walked onto the Globe stage at four o'clock in the morning – and then I kind of realised why I wanted to play William Shakespeare. It was quite overwhelming, really." A sudden thought: "Did you see my eyeliner? Hopefully, he was very slightly camp."

DWM 382

Next up, Russell T Davies' Gridlock was a sequel to the previous season's New Earth. It's set on the same planet, a few years on...

DAVID TENNANT: "There's a lot of sitting in cars in *Gridlock*, but they don't drive very far. You don't have to drive around London for too long to be able to identify with that. It's certainly not five billion years away! Huge amounts of the story happen in this tiny little box [redressed to become various vehicles]. It's a very clever script from that point of view – the indomitability of the human spirit, and at the same time the willingness to conform. It gives the Doctor an interesting conflict of interests: on one hand, these motorway people have found a way of bonding and helping each other through it, and yet, at the same time, their indolence is infuriating." Interviewed by Jason Arnopp, *DWM* 382

RUSSELL T DAVIES: "We could have had a motorway full of rage, and pirates, and chainsaws, but I wanted to show a world that had adapted to its circumstances, with faith and hope. A very human thing to do. That's why they sing hymns." Interviewed by Jason Arnopp, *DWM* 382

EDWARD THOMAS: "These cars had to be more like utility vehicles, as people live in them for years... Our one car turned out to be like a cross between a 1950s Bedford van and a motor-home. We built the car from scratch... It all had to be made for very specific dimensions, allowing for camera positions." Interviewed by Jason Arnopp, *DWM* 382

DAVID TENNANT: "If you had to make a poll of the monsters least likely to make a reappearance, the Macra [from 1967's *The Macra Terror*] would probably be fairly

near the top! If you're going to do giant crabs [lurking at the bottom of the motorway], there's no point in them being anything other than Macra, seeing as they already exist. I liked the twist that they've devolved. You don't normally see many monsters devolving in *Doctor Who*! There will probably only be a few thousand people who'll get the reference. To everyone else, they're just a big, new, scary monster." *DWM* 382

RUSSELL T DAVIES: "Very early on, I thought, sea monsters, Godzilla, no, octopus, maybe, ooh, giant crabs – and as a bonus, why not call them Macra? I can actually remember *The Macra Terror*, from 1967, even though it's missing from the BBC archives. It lives on in my head! And it was terrifying." *DWM* 382

NEILL GORTON: "*Gridlock* is obviously set some time after *New Earth*, so we had to age the original Cat People design. It was the same underlying prosthetic, but a new fur pattern and colourant. In *New Earth*, Hame was a novice and young. This time around, we gave her more neutral colours, with more going on in the design, to denote the passing of years." Interviewed by Jason Arnopp, *DWM* 382



In '07

Apple launched its latest gadget to an enthusiastic market – the iPhone. The must-have device, which was operated by using a innovative touch screen, functioned not only as a camera phone, but also as a portable media player and an internet client.



RUSSELL T DAVIES: "I wanted male cats, and that's where Brannigan came along. I had that image in my mind of Ratz, the old CBBC Broom Cupboard computerised cat, so that's where the goggles and flying helmet came from. What an odd source! God, the junk in my head. But performance brings that to life – Ardal O'Hanlon just makes him so lovable... And I simply wanted to bring back Anna Hope, because I just loved her performance. I wanted her to have some sort of redemption, since she was last seen being dragged away by the NNYPD. I always knew, even at the end of *New Earth*, that she'd become the Face of Boe's nurse. It just seemed right." *DWM* 382

ANNA HOPE: "When the Face of Boe died, when they took him out of the case, he was on the floor, and we all took a latex orb in our hands – because he had these tentacles, which end in these orby things – and it was actually really, really moving, bizarrely enough. He had this lovely presence about him." *DWM* 383

DAVID TENNANT: "There's something about the face – it really does look like it's got the whole universe behind its eyes... He's done very well for a character who started out by not getting cut during a budget meeting for *The End of the World*!" *DWM* 382

NEILL GORTON: "I always loved the concept of Boe. For *The End of the World*, we maybe put a little more into him than we should have – eye mechanisms and stuff. In Series Two, we freshened him up with a new face, and a lot more articulation – including his mouth, although he ended up talking psychically in *New Earth*! So, when it came to *Gridlock*, I stuck my hand up in the meeting and said, 'Please can we have him actually say his lines?' He's dying, so there's more reason for him to actually speak. Plus, it gives me a chance to show off his mouth movement." *DWM* 382

Episodes 4 and 5 formed a two-parter, Daleks in Manhattan and Evolution of the Daleks, written by Helen Raynor and directed by James Strong.

RUSSELL T DAVIES: "We've always played the Daleks as demigods – even in our first series, one Dalek was enough to bring down the whole world – so it was time

to bring them down a scale, with a limited number of them plotting. The point was to say that they're not out to conquer the universe in this one, and go back to them being scientists, geneticists, that's what they are at heart. To put that in such a romantic setting as 1930s New York was just irresistible." *DWM* 386

HELEN RAYNOR: "I know we say 'Thirties', but actually it's the year 1930. I plumped for that to tie in with the whole Empire State building plot. I was very influenced by horror films of the time, especially *Frankenstein* – no prizes for spotting that one – so creepy sewers, showgirls in peril, and creation myths in the form of lab experiments all fell into my lap."

Interviewed by Benjamin Cook, DWM 381

RUSSELL T DAVIES: "My favourite Dalek scene ever is of the two Daleks in the sewers, and one of their eyestalks swings round to check that they're not being listened to! I'm a sucker for Daleks." *DWM* 386

JAMES STRONG: "I wanted to play on that Hollywood matinee, widescreen cinema sort of look – lots of wide angles, lots of colour, very showbiz. It's got that kind of Americana feel to it. We looked at films of the period – *Sunset Boulevard*, *Gone with the Wind*, Billy Wilder and John Ford classics, all those Busby Berkeley musicals of the 30s – and, in our own little way, we tried to give *Daleks in Manhattan* that sort of feel. It was an opportunity for me to try something completely different." *Interviewed by Benjamin Cook, DWM 381*

HELEN RAYNOR: "James came on board towards the end of the script process, as directors do, and was very influential at the point where tough production decisions had to be made... Parking the TARDIS at the bottom of the Statue of Liberty was his idea. I'd originally landed it on a theatre roof in Times Square, which Russell was keen to see, but it was going to be so tough to realise. For all that work, it would have been much less iconic than the good old statue." *DWM* 381

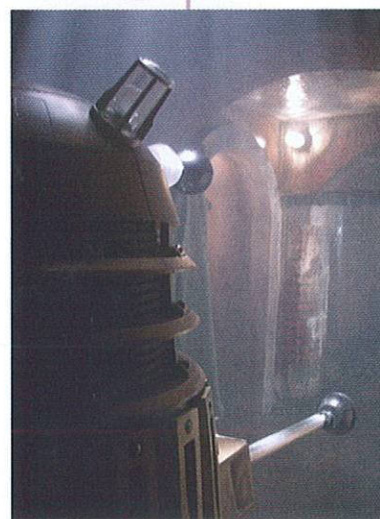
EDWARD THOMAS: "When you get a story like *Daleks in Manhattan*, I get the script and think, 'We've always got The Mill. We'll be all right.' Then you see Dave Houghton's price quota and think, 'Oh God, maybe

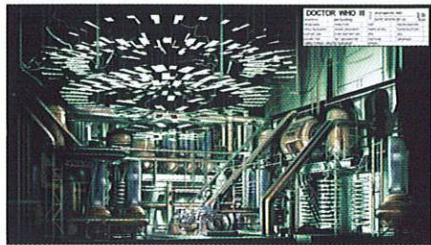
Top: The Face of Boe has a message for the Doctor...

Above 1: The Macra are back! Who'd have imagined it?!

Above 2: Concept designs for the vehicles in *Gridlock*.

Below: Something nasty is lurking in the sewers beneath New York in *Daleks in Manhattan*...





Top: It's everybody's favourite – the unmistakable Dalek Sec!

Above 1: Design sketches for the Daleks' laboratory within the Empire State Building.

Above 2: Tallulah (Miranda Raison) – what a dame!

Below: Professor Lazarus feels decidedly different after he submits himself to *The Lazarus Experiment*...



we haven't got The Mill!' Then Dave sees our sets and says, 'Oh God, I thought you were building that.' And we say, 'What, the Empire State Building, Dave? No, we won't be building that.' Technically, it was a very complicated story to make – there was so much mix and matching between CGI, location and studio stuff." Interviewed by Jason Arnepp, *DWM* 386

JAMES STRONG: "Luckily, we managed to do some filming in New York, without the principal cast – plate shots, basically. A lot of the architecture hasn't changed since the 30s, so the benefit of going to New York to shoot material that's specific to our episodes, and our shots, was essential. There's nothing like the real thing. You believe that you're there, because actually we were there." *DWM* 381

HELEN RAYNOR: "I evolved a kind of list of things that I think work brilliantly for Daleks, and things that are less successful. I was trying to connect to my childhood reaction to the Daleks, too, rather than watching them as a critically distanced adult – remembering what gave me that scary, sickening lurch in my stomach. Russell's main advice was that the Daleks have to be incredibly

intelligent. The minute that you diminish them as an enemy, you diminish the Doctor's fight against them. Language is really important in these episodes. Dalek Sec has to invent a whole new vocabulary to cope with the cognitive shift that comes from evolving in a new direction... As his role becomes more messianic, he got a visionary rhetoric all his own – so I think there's a fair bit of 'untypical' Dalek dialogue in these episodes, just because of the nature of the story." *DWM* 381

The next episode was The Lazarus Experiment, scripted by another Doctor Who newcomer, Stephen Greenhorn.

STEPHEN GREENHORN: "The basic brief for *The Lazarus Experiment* was 'mad scientist', with the added stipulation that the story was set in contemporary London. When it comes to comic books, we discussed our favourite examples. Doctor Octopus from *Spider-Man* was an initial inspiration – and certainly influenced the naming of our villain [Professor Lazarus] – but the Green Goblin and even characters like the Hulk came up. Specifically, we were looking at that subcategory of the genre where a scientist involves himself in his own experiments, something goes wrong, and he becomes something terrible. Also, I was thinking about films like *The Fly*, examples from literature like *Dr Jekyll and Mr Hyde*, and even the Faust legend." Interviewed by Benjamin Cook, *DWM* 382

MARK GATISS: "I'd heard a whisper that there was a 'mad scientist' script coming up, and then my agent, in wonderfully understated way, said, 'Look, darling, do you want to go to Cardiff to play Doctor Lucifer or something?' Well, they twisted my arm in the end! In every other respect, it's just another job... but it's *Doctor Who*! A dream come true." Interviewed by Benjamin Cook, *DWM* 383

STEPHEN GREENHORN: "Originally, we talked about whether they'd get one actor to play both old Lazarus and young Lazarus, or whether they'd get two. When we decided it was going to be one actor, my worry was that you're going to have someone who's really good in one part, but not really convincing in the other. But because Mark is such an interesting actor... his old Lazarus was fantastic, and the quality of that prosthetic make-up was astonishing. You really believed he was old, without being a caricatured old man." Interviewed by David Bailey, *DWM* 392



MARK GATISS: "I said, 'I've got to have contact lenses,' because the first thing that would give it away would be if my eyes were too bright – so I had these fantastic fogged lenses. It made all the difference. I pulled my trousers up to my chin, wore a shirt that was far too big for me, put some hair in my ears, and then I said, 'Can I have some dandruff?' I watched a lot of old men in preparation, and it's the little things that betray them. I wanted a little shaving cut with a piece of tissue paper on it, but they wouldn't let me." *DWM 383*

STEPHEN GREENHORN: "And then, of course, Mark comes back and plays his own age as a sort of dynamic fiend, a glorious scientist. He was a gift of an actor, because he pulled off both those elements and made them credible... The episode is about, for me, the contrast between Lazarus and the Doctor's attitudes towards eternal life. The monster is a glorious by-product of that – it gives you the action element, the jeopardy..." *DWM 392*

Thelma Barlow played Lazarus' partner, Lady Thaw. As such, she got to share a snog with Mark.

MARK GATISS: "I said, 'What are we going to do about this kiss?' Thelma said, 'Let's see where the passion takes us!'" *DWM 383*



THELMA BARLOW: "I had to put it out of my head that I'd just met the chap, and I'm old enough to be his grandmother." *Interviewed by Benjamin Cook, DWM 383*

MARK GATISS: "There were no tongues." *DWM 383*

The series' seventh episode was called 42. Russell furnished writer Chris Chibnall with a short list of required ingredients: spaceship, sun, glowing eyes, and a spacewalk.

CHRIS CHIBNALL: "We lost the spacewalk, because the show had gone something like a hundred days over its special-effects quota. Before, the Doctor had crawled along the side of the ship... Now, he just leans out. It's kind of a shame, but it would have been so expensive. A spacewalk too far! My first attempt at the storyline was probably too stately. I suggested that the ship was a research facility, which had been studying

the Sun for generations. Russell pointed out that such a backstory would take too long to explain. He said, 'Tell you what, they've just got there – and let's do it in real-time.' The whole real-time thing kind of freed me from over-intellectualising it, which is always the danger with an outer-space story. But when you have a real-time thriller on a spaceship, you do what it says on the tin. As a writer, it gives you nowhere to hide. You can't really cheat anything, however quietly."

Interviewed by Jason Arnopp, DWM 383

EDWARD THOMAS: "We enjoy ourselves when Russell gives us scripts set on industrial-style spaceships. You can do a lot with that, using the incredible industrial mausoleums around Cardiff. If nothing else, all the area's unemployment has left us all these great places to film." *Interviewed by Jason Arnopp, DWM 383*

Michelle Collins played the ship's captain, Kath McDonnell.

MICHELLE COLLINS: "In the beginning, I was a bit like, 'What do you mean I can't wear make-up? Not even a tiny bit?' Bit it was quite liberating. I ended up so comfortable in Doc Martens, combats and a vest that I felt quite at ease in that spaceship. Very at home." How much fun was pretending-to-be-hot acting?

"I didn't like being covered in baby oil the whole time. And that paper mill was really scuzzy. But it looked fantastic..." Michelle Collins

"I didn't like being covered in baby oil the whole time. I had to have grease in my hair, and we were all very dirty, even to the point of having dirt under our fingernails. And that paper mill [where they filmed] was absolutely horrible. Really scuzzy. But it looked fantastic – a brilliant set." *Interviewed by Jason Arnopp, DWM 383*

FREEMA AGYEMAN: "We were freezing to death in that big paper mill. We had totally visible breath coming out of our mouths, while pretending to boil! Because it was so cold, the offers of eating ice cream or putting ice cubes in our mouths really didn't seem very enjoyable. In the end, we just decided to battle our way through it, while getting away with a little bit of breath. Imagine – me, refusing ice cream!" *Interviewed by Jason Arnopp, DWM 383*



In '07

On 21 July, the final book of the *Harry Potter* series, *Harry Potter and the Deathly Hallows*, was released. It sold over 11 million copies in the first 24 hours, and became the fastest-selling book in history.

Top: Professor Lazarus (Mark Gatiss) prepares to astound the world with his invention.

Bottom left: The Doctor's feelin' hot, hot, hot in 42.

Bottom right: Martha and Kath McDonnell (Michelle Collins) discover they're just 42 minutes away from death. But on the plus side – look at the size of their washing machine! Ideal for keeping all those sweaty outfits clean.



2007

In '07

Film sequels proved hugely successful at the box office in 2007. Hits included *Spider-Man 3*, *Shrek the Third*, *Pirates of the Caribbean: At World's End* and *Harry Potter and the Order of the Phoenix*.



Top: Unrequited love – maid Martha doesn't stand a chance with schoolteacher John Smith.

Above: The Doctor decides on drastic action to hide from the Family of Blood...

Below: Here are two of them! Son of Mine (Harry Lloyd) and Mother of Mine (Rebekah Stanton).

Bottom: Joan Redfern (Jessica Hynes) is entertained by John Smith's 'impossible journal'.



“John Smith’s worldview is very small. He’s the antithesis of the Doctor in some ways.” David Tennant

In Paul Cornell's New Adventures novel *Human Nature*, published in May 1995, the Doctor gives up his Time Lord powers to live among us on Earth as a human being. Twelve years later, the book proved ripe for a TV adaptation.

PAUL CORNELL: “I’m doing emo-Who again! I actually started it a lot further away from the book version of the story, but Russell kept saying, ‘Bring it back to the book!’ I think this story is my *Sergeant Pepper*, frankly. I’m delighted with it.” *DWM* 382

RUSSELL T DAVIES: “I always suspected that it might be very hard work for someone to adapt their own novel... But it wasn’t in the end. It took a good few many drafts, but that’s normal... Originally, the watch [in which the Doctor hides his Time Lord persona] was a cricket ball, and it stayed a cricket ball in a good few drafts. But Julie hated it. She said, ‘I just don’t believe that cricket ball is talking to someone! Why is it a cricket ball?’ And I was defending it: ‘It’s emblematic of the Doctor and a bygone age...’ But she was so insistent that we had to do something about it, and she was right. I think I thought of the watch.” *DWM* 386

PAUL CORNELL: “It’s so Martha’s story. It came at a point in the season where we were really waiting for – really needed – her story. This is the point where Martha starts to show that she can carry these enormous weights. She’s a really strong, professional person.” *DWM* 413

FREEMA AGYEMAN: “The turning point, I think, was Episode 7, where she saves the Doctor’s life... and then Episodes 8 and 9, where again she had to save him, and she realises, well, that he doesn’t feel the same about her as she does him. He doesn’t

have those feelings for her in any form, whether he’s a Time Lord or a human. That hardens her, I think. When Martha first meets the Doctor, there’s an obvious attraction on her part. She does fancy him, and she can see that he’s a man with a broken heart. Early on, she thinks that she can go some way to mending that, maybe. I don’t know if she actually thinks ‘girlfriend’... He does need somebody, he is lonely, but he doesn’t necessarily need a love interest. She’s an intelligent girl, and she kind of gathers that, especially as it’s just bulldozed down in 8 and 9.” *DWM* 385

The story’s ‘other’ leading lady is Joan Redfern, who John Smith – the Doctor’s human persona – falls in love with.

JESSICA HYNES: “They wanted to make her a strong character, which is maybe why she’s matronly. She’s a war widow, who fought through the sorrow of losing her first love, so she’s actually quite a tough woman – so it’s nice to imagine that the Doctor, or at least an aspect of the Doctor, would fall in love with her.” Interviewed by Jason Arnopp. *DWM* 383

DAVID TENNANT: “John Smith has a very small worldview, in lots of ways. Unlike the Doctor, who has this universal view. In some ways, he’s the antithesis of the Doctor. At root, he is *also* the Doctor, but I had to almost play against that, find the points where he’s not like the Doctor. He looks like him, and doesn’t sound much like him, but he must be a different man. Well, he must be a *man*, rather than a Time Lord... One might call it a very normal life, but it’s a happy life and a family life – two things the Doctor doesn’t have. It throws the Doctor’s situation into contrast.” Interviewed by Jason Arnopp. *DWM* 383

PAUL CORNELL: “John Smith is definitely a real person, and David plays him so differently... This is such a good showcase of just how talented he is. And Jessica is so good, she had grown men crying at the readthrough.” Interviewed by Jason Arnopp. *DWM* 383

Having made her producing debut on *Invasion of the Bane*, Susie Liggat took over from Phil Collinson for *Human Nature* and *The Family of Blood*.

SUSIE LIGGAT: "That was a bit of an epic. I was chuffed to bits – although we were literally elbow-deep in mud... The level of mud, and sludge, and cold. It's one of those things you look back on and laugh, but at the time you just can't believe you're standing there, or making everybody else stand there. The really juicy thing for me about those episodes was the anti-war metaphor, and I really hope that got through to kids."

Interviewed by Dan Berry, *DWM* 405

At the climax of *The Family of Blood*, when the Doctor strikes down upon his eponymous enemies with great vengeance and furious anger, it's one of the coldest punishments that we've ever seen him dole out.

FREEMA AGYEMAN: "I was in two minds when I first read that sequence. I expected the Family to be punished, but when you see what the punishment is, you're like, 'Ooh!' He has become slightly vengeful, but that's the growth of the Doctor. At this point, he's pretty angry... Having said that, it's clever. He's giving them what they want, to live forever."

Interviewed by Jason Arnopp, *DWM* 384

DAVID TENNANT: "Their life spans are running out. If he'd just found a way to lock them in a room for another month... but he doesn't. He makes a very conscious decision not to do that, and make them suffer for the rest of time. There's a real heartlessness to that, but also a sense of righteous justice, I suppose."

Interviewed by Jason Arnopp, *DWM* 384

PAUL CORNELL: "Of course, you could say the Doctor isn't entirely innocent himself, in setting the whole thing up."

Interviewed by Jason Arnopp, *DWM* 384

RUSSELL T DAVIES: "Originally, we asked Steven Moffat to do Series Three's Dalek two-parter, but I knew that he was too busy for that, and it was a punt anyway to ask Steven to do an episode that already had the Daleks and New York in it. You just want to leave him on his own. But then his episode became later and later, so he volunteered to do the Doctor-lite story..."

DWM 386

STEVEN MOFFAT: "I felt obliged to offer up something to compensate for being a jerk." This was *Blink*, which began life as Sally Sparrow's account of 'What I Did on My Christmas Holidays' – as told to Steven, and published in Panini's *Doctor Who Annual* 2006.

"I figured my *DWM Annual* story contained a good device to get the Doctor out of the way – communicating through messages on walls, in photographs, and videos. I had so little time to write, I needed to be able to tell the team what I was up to sharpish, and giving them a Panini page reference saved time. It was my desperate attempt to keep a toehold in Series Three, really. Otherwise I'd have missed a season. Imagine! I think it's funny and charming that it came from an annual, and I'm perfectly happy for people to know. I kept the name Sally Sparrow, for instance."

Interviewed by Benjamin Cook, *DWM* 384

STEVEN MOFFAT: "I suppose *Blink* is probably the most successful thing I've ever written, if I'm honest – in terms of impact. I've never written anything that has won so many awards – a ridiculous number for a single episode – and it's the one thing that everyone I meet always mentions to me. I didn't think, when I handed it in, that it was my best, although Julie Gardner immediately said that it was. I thought, don't be silly! It's not got Doctor Who in it!"

DWM 413

Carey Mulligan played the heroine, Sally Sparrow.

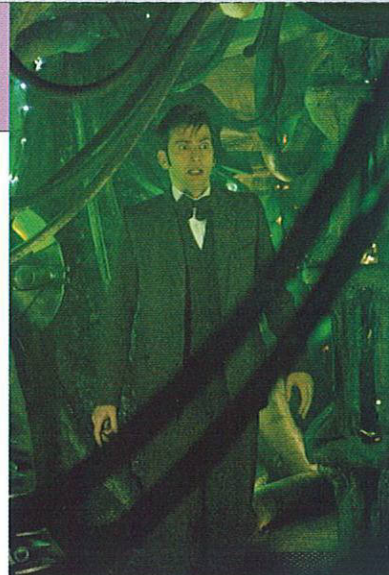
CAREY MULLIGAN: "She's a gutsy girl, kind of curious, kind of creative... She's described in the script as 'just a bit mad, just a bit dangerous' – which is the best introduction! The story revolves around her, rather than the Doctor. It's really odd doing an episode that has so little of the Doctor in it... But he was there in sort of DVD form. The scene where Finn [Robertson, who plays Larry] and I are acting with David Tennant on DVD was just the most surreal thing that I've ever done. Yeah, bizarre. But amazing."

Interviewed by Benjamin Cook, *DWM* 384

STEVEN MOFFAT: "In the original draft of *Blink*, Sally was pregnant at the end, but I took that out, because it was just more satisfying for Sally finally to notice Larry when she lets go of the Doctor. It gave her an arc, allowed us to see her decide *not* to become a companion. A theme of this revived show is who does and does not climb aboard the TARDIS. I don't know if that was Russell's plan, but it's really emerged as a strand. A good one, I think."

DWM 384

Blink's wildly popular monsters, the Weeping Angels, are creepy 'quantum-locked' statues that can only move when they're not being observed.



Susie Liggat

Above: A terrified John Smith confronts the *Family of Blood*. Or is that what he wants them to think...?

Bottom left: In *Blink*, Sally (Carey Mulligan) eventually gets together with Larry (Finlay Robertson). Lucky chap!

Below: One of the terrifying Weeping Angels waits patiently in Wester Drumlins...



In '07

The BBC launched a new internet service called iPlayer which allowed users to download and watch recently screened television programmes.



Top: One of the Weeping Angels goes on the attack!

Above: 'With the Doctor absent for most of the episode, *Blink* focused on the adventures of Sally Sparrow.

Below: In *Utopia*, Captain Jack proved that being indestructible could come in very useful...



STEVEN MOFFAT: "You start with the playground game. You start thinking about the game of statues, where things get closer – and the fact that kids are a little bit frightened by statues. I always take note of what kids are slightly creeped out by, because

that's a *Doctor Who* monster, that is... What you've got with the Weeping Angels is *Doctor Who* monsters that are permanently imminent. You never actually see them do anything; they're just always *about* to attack. They're frozen in that moment of being the most terrifying... To be honest, I think the Weeping Angels are one of the best things I've come up with in my writing career. I'm going to be immodest and say I think it's one of the very best *Doctor Who* monsters." *DWM* 394

RUSSELL T DAVIES: "It does get very dark, Series Three, as it progresses, and I think there's a little element of fun missing. I'm sure that fandom was luxuriating in that run of *Human Nature*, *The Family of Blood*, and then *Blink*, which was very dark, and then the darkness of bringing back the Master. Fandom might think that's the way forward – but it's not... The greatest mistake with TV drama is to presume that darkness equals good. I love those three final episodes, but part of me misses a great big Dalek/Cyberman war – the fun of it!" *DWM* 386

Lock up your sons! Your daughters! Captain Jack returned to Doctor Who in Episode 11, which was called Utopia and written by Russell.

RUSSELL T DAVIES: "It's always a joy to write for Jack... and such a big bloody laugh to work with John again."

Interviewed by Benjamin Cook, DWM 383

JOHN BARROWMAN: "David called me 'his captain', because I'd sort of been there longer than he had, having worked on Series One with Chris."

Is it unfair, then, to ask John to compare his experiences of working with two very different Doctors?

"It's not an unfair question. They are both wonderful actors, though I'd agree that David is different to Chris. He has a sense of humour, and we have a really good time. I look forward to coming back to work with him." *DWM* 397

FREEMA AGYEMAN: "John is like a catalyst. If you've something naughty bubbling up inside you, and you suppress it, as soon as he's around it all comes out... After just a day of working with us, René Zagger, who played Pandra [in *Utopia*], looked at the three of us and said, 'Right, you're the sensible one,' pointing at David, 'and you're the naughty one,' pointing at John, 'and you,' he said, pointing to me, 'are easily led astray!'" *DWM* 385

RUSSELL T DAVIES: "The whole season builds up to *Utopia*. There are little clues and hints, and what I think is the masterstroke – excuse the pun – is introducing the idea, in Episodes 8 and 9, that a Time Lord can become human. You think that Episode 11 is about the flotsam and jetsam of the human race trying to make a future for itself, and maybe being chased around by some slightly bonkers, *Mad Max* cannibal types – but then, two-thirds of the way in, this rather avuncular, twinkly figure, Professor Yana, whips out his fob watch, and the whole thing goes in a completely different, unexpected direction... The poor professor doesn't know who he is, so Yana is actually real, he's kind and brave, tired and lonely. Hand that over to a knight of the acting profession, and stand well back!" *Interviewed by Benjamin Cook, DWM 384*

SIR DEREK JACOBI: "I've been around for a long time, so there are few ambitions left, but I do still have them – one of which was *Doctor Who*. I have a friend who I didn't know was a fanatic, and when I told him... well, first of all, I said that I was going to be a villain in *Doctor Who*. He just went hysterical. When I said that I'd be playing a character that becomes the Master, he thought that it was the pinnacle of my career! It can never get better for me than this. I was told that what I was going into was tremendously important to millions of people, and actually that contributed greatly to my approach, knowing that I was entering a kind of legendary world – so no pressure, then!" *Interviewed by Benjamin Cook, DWM 384*

RUSSELL T DAVIES: "It's always good to have the Doctor out of his depth, and there's something genuinely creepy about an alien planet, an unknown era, and a time when even the laws of physics are beginning to bend... It's a funny old episode, because it's full of feral punks, chases,



Left: *Utopia* had a thrilling cliffhanger. Kindly old Professor Yana (Derek Jacobi) turned out to be the Master...

Below: ... the Futurekind, led by their Chieftan (Paul Marc Davies), went on the rampage...

Bottom: ... and the newly regenerated Master (John Simm) stole the Doctor's TARDIS!



and decaying alien cities, but really that's all set dressing around one man, and one performance." **DWM 383**

RUSSELL T DAVIES: "I still flinch slightly at the quarry at night, because it shows how difficult an alien planet is to achieve. It feels very old school. But the last 15 minutes – and that cliffhanger – are, I think, the most exciting we've ever done. Even if you've never heard of the Master, you get that he's a Time Lord, and therefore is the equal and opposite of the Doctor. Oh, it's thrilling! The Master deserves it. He's a brilliant character." **DWM 386**

At the cliffhanger to Utopia, John Simm, best known for his starring role in BBC drama series Life on Mars, takes over the role of the Master from Sir Derek.

RUSSELL T DAVIES: "He was cast before the script was even written... Right from the start, we decided that the Master would have to be a huge name. A huge name is a huge talent, and we wanted someone who could truly stand up to David on screen. There aren't many who can do that. Also, frankly, we knew that a big name would be fairly possible, because whenever

JOHN SIMM: "And David Tennant I really respect. Make no mistake about it, if it weren't someone like him playing the Doctor, I wouldn't be doing it." Interviewed by Benjamin Cook, **DWM 416**

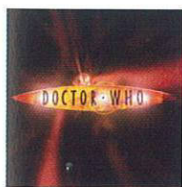
DAVID TENNANT: "His Master is such an embodied creation. He's terrifying, because he's so insane in it. I felt very honoured to have him, because he's such a class act, and because I can't imagine anyone else playing the Master." **DWM 416**

What qualities did Russell want this incarnation of the Master – posing as the Prime Minister, Harold Saxon, in the final two episodes of the series, The Sound of Drums and Last of the Time Lords – to retain from Roger Delgado's original incarnation?

RUSSELL T DAVIES: "The basics, really. His charm, his wit, even his sexuality. I wanted to stress that he's the opposite of the Tenth Doctor, with his own TARDIS, albeit stolen, his own companion, who's also his wife – blonde, like an evil Rose – and his own screwdriver, and even his own suit, to mirror David's. A black costume



John Simm



"I was told that what I was going into was tremendously important to millions of people – so, no pressure then!" Sir Derek Jacobi

we've asked any leading actor to take a part, invariably they've replied, 'Can I be the Master?' Since Julie had commissioned *Life on Mars*, she'd been to many a readthrough with John, and he was the only person approached." **DWM 384**

JOHN SIMM: "Julie was trying to find something for me to do in *Doctor Who*. I kept saying, 'Look, I'm not being painted blue!' And then Julie and Russell came down to Manchester when I was filming *Life on Mars*, met me in a bar after a night shoot, and said, 'What about the Master?' As soon as they said that, I was like, 'You're kidding? Oh yeah!' I got really excited about it. But I just had to sit on the news. I wanted to tell people, 'I'M GOING TO BE THE MASTER!' But it's a secret, isn't it? To come clean, the main reason that I had to do *Doctor Who* is my little boy... He's obsessed with it. It's the thing that we sit down and watch, you know? So there was no way that I could have passed up the opportunity." Interviewed by Benjamin Cook, **DWM 384**



In '07

The Channel 4 show *Richard and Judy* was investigated when it was alleged that the winners for its premium-rate phone-in quiz had been selected before the lines had closed. Many other shows were subsequently scrutinised.

Top: David Tennant spent much of *Last of the Time Lords* under very heavy prosthetics and make-up...

Below: ... and during the recording of *The Sound of Drums* got the chance to try on a Time Lord robe and collar.

Bottom: *The Sound of Drums* gave viewers their first glimpse of the Time Lords since 1986.



"I wanted to stress that John Simm's Master is the opposite of the Tenth Doctor..." Russell T Davies

always seems to work; he'd just look odd in beige... The beard was discussed at infinite length. It was on, it was off, John wanted it, then didn't, I didn't, then did – but in the end we decided that, in stripping everything down to basics, it just wasn't needed... Sadly, we never got in the words 'I am the Master, you will obey me,' but you can kind of assume that that was happening on a global scale." Interviewed by Benjamin Cook, *DWM* 385

ANDY PRYOR: "Russell wrote Saxon as a mercurial, sometimes charming, sometimes terrifying character, and we knew that John, like Derek, would relish the opportunity to play such an interesting bad guy. I don't think there are many parts like the Master in drama."

Interviewed by Benjamin Cook, *DWM* 384

Colin Teague directed *The Sound of Drums* and *Last of the Time Lords*.

COLIN TEAGUE: "When the two of them, the Doctor and the Master, have that phone conversation and 'meet' for the first time, we know that the Master is back – and he's badder than ever! John had gone back and watched Roger Delgado, and the latest one, Eric Roberts, in the Paul McGann movie. We made a note about Eric Roberts: 'We're not going to be doing it like that!'"

Interviewed by Benjamin Cook, *DWM* 388

JOHN SIMM: "You kind of think, if I can't go over the top on this, when *can* I go over the top? The thing is, he's the Prime Minister at first, so I can't be ridiculously over the top. I've got to be believable. I couldn't start going all 'bwahaha!'" *DWM* 384

JOHN SIMM: "I did dip into the fan forums once myself, and I think some of the online community thought it was too jokey, too funny, too camp – but who gives a toss

what they think? It's 200, 300 people on the internet. It's their 'thing', isn't it? The flipside is, sometimes people are really cool. They're like, 'I really enjoy what you do, and it's brilliant, and thank you,' and that's great. Also, the non-stop mail! I know I've got a real responsibility." *DWM* 416

The Sound of Drums boasts a tantalising flashback of life on the Doctor's home planet, Gallifrey...

EDWARD THOMAS: "We designed Gallifrey back in Series One; it's just that you never directly saw it on screen. We never even thought we'd use it. We just did it for our own benefit, so we could show a few things the Doctor would have interacted with on Gallifrey – the fob watch, the sonic screwdriver..." Interviewed by Jason Arnopp, *DWM* 385

DAVE HOUGHTON: "Creating Gallifrey was very exciting. Simon Wicker, one of our matte painters, spent weeks building the Citadel in 3D, then creating a backdrop using some photos of snowy mountains. This was all very beautiful, but it looked like Earth, with blue skies and snowy mountains, so one of our compositors, Tim Barter, spent a number of days combining all the elements and grading them, so it matched the Doctor's description at the end of *Gridlock* – burnt orange skies, red grass and so on." Interviewed by Jason Arnopp, *DWM* 385

RUSSELL T DAVIES: "Everyone was dying to work on this. Every time we were going over budget, I'd say, 'Well, we could always cut Gallifrey,' and watch them all turn white!" Interviewed by Jason Arnopp, *DWM* 385

The Doctor, meanwhile, spends a chunk of Last of the Time Lords aged – nearly to death – by the Master...

DAVID TENNANT: "I'm CGI for a whole 25 pages..."



If nothing else, it's an opportunity for another variation of the plastic Doctor action figure!"

So, did David get a week off?

"The short answer is, yes... For the little Yoda Doctor, that's 20-odd pages that I don't have to be on set for. I had little spots stuck all over my face, and did that thing where you pull the expressions and they record everything... to matte my face onto this little homunculus creature." *Interviewed by Benjamin Cook, DWM 385*

DAVE HOUGHTON: "Creating an entirely CG character in a TV show is quite a tall order, because of the amount of work required just to build and animate the character... We were referencing characters like Yoda and Gollum, as you want him to not only look old, but also wizened and, to a degree, cute. You've got to find the character attractive, otherwise it's not something you want to empathise with." *DWM 385*

In the end, of course, the Master is defeated. Killed, in fact. Or is he? As his body burns on a funeral pyre, a woman's hand, nails picked bright red, picks the Master's ring out of the ashes...

COLIN TEAGUE: "That hand wasn't in the original draft. The woman's hand that takes the Master's ring from the pyre came in at a very late stage. The idea, rumour has it, is that within the ring is his make-up, his DNA, so one day he could be revamped. I don't think you want to kill off someone like that." *Interviewed by Benjamin Cook, DWM 385*

RUSSELL T DAVIES: "It's a very real and tragic death, so I was slightly worried about undercutting that. Then again, it's a very downbeat ending to that episode, with Jack and Martha leaving, so you need a bit of unashamed fun."

Talking of which – is Captain Jack *really* the Face of Boe, as implied in *Last of the Time Lords*?

"David is convinced, and so is John, but I'm not going to say one way or the other. You'll never get a definitive answer out of me. But it's quite moving, I think, when you go back and watch the Face of Boe die with that in mind." *DWM 386*

JOHN BARROWMAN: "People say to me, 'How does Jack become the Face of Boe?' My answer is, go back to *Utopia*, when Jack and the Doctor talk about the ways that Jack has died." Jack has been immortal since the end of Series One, owing to his botched resurrection by Bad Wolf Rose. "He's been shot, poisoned, struck by a javelin, fallen off a cliff... well, why not decapitated, then?" Russell has admitted that he was apprehensive of how John would take this particular plot development. He needn't have worried. "I loved it! David and I were on set, filming *Utopia*, and we had the script to the final episode, but I hadn't read it, because I don't like to read scripts until we go into the readthrough. David kept coming to my trailer in the lunch break and saying, 'Have your read it?' I'd keep saying, 'No.' He'd ask the same the next day. He said, 'There's something so amazing in it. You're going to wet yourself when you see what's coming.' I thought, right, I'm going to put the boy out of his misery. I read it the following day. Halfway through my lunch break, I ran to David's trailer, banged on his door. 'OH! MY! GOD!!!!' And David screamed back, 'ISN'T IT AMAZING?!!!!' We just jumped around like idiots. And then I rang Russell and said, 'Were you high?' What a great idea!" *DWM 397*

DAVID TENNANT: "I hooted when I read that for the first time. I often wonder with Russell how much of it all just falls into place at three in the morning." *DWM 385*

Meanwhile, Martha chooses to stay on Earth, too.

FREEMA AGYEMAN: "Russell has a responsibility to the



show, and to the integrity of the characters, and it wouldn't be right for Martha to have gone, 'Let's climb back aboard the TARDIS.' She wouldn't, really. She realises that her love is unrequited, so she walks away. It's the right course of action for Martha. Russell did say that he didn't want me going out with my head down. He didn't want Martha to be crying – although it was quite an emotional scene to play, so I think there were a few tears – but he didn't want her to be this pathetic, lonely figure with a broken heart, walking away with her tail between her legs. I completely agreed." *DWM 385*

RUSSELL T DAVIES: "The Tylers' story was the most glorious, life-affirming thing ever, but the Jones' contact with the Doctor and his world devastates them. And that's why Martha has to stay with them. That decides Martha's fate. You can't just sail off happily. The Jones family could have been left out of [Episodes] 12 and 13 completely, or I could have had their memories wiped at the end of 13, but that wouldn't have been fair, actually. It would have been a cheat."

You put the whole world on a reset button, though...?

"Yes, but you can only play that story of the whole year being wiped out as a paradox if it's changed your central cast completely – and then it earns its place."

DWM 386

In September, the first full series of The Sarah Jane Adventures – with Phil Ford as head writer – began its run, with the same principal cast as Invasion of the Bane, with the exception of Kelsey, who was replaced by new boy Clyde Langer, played by Daniel Anthony.

DANIEL ANTHONY: "I knew that they'd have their little family already, all the cast and all the crew, and I thought it would be kind of difficult to settle in amongst everyone. But within about a week of me



Top: The Doctor cremates the body of his dead nemesis. Let's hope he remembers to retrieve the Master's ring...

Above: The ancient Tenth Doctor, doing his best Tweetie Pie impersonation.

Bottom: Martha says goodbye to the Doctor at the end of *Last of the Time Lords*.





In '07

Shows that made their debut on UK television in 2007 included *Skins*, *Heroes*, *Primeval*, *The Tudors*, *The Armstrong and Miller Show*, *Outnumbered*, *Fear*, *Stress and Anger*, *Gavin & Stacey* and *Jekyll*.

being there, I felt a part of the family already... They even got me my own flat down in Cardiff, and I could do what the hell I wanted, which is always a bonus!"

Interviewed by David Bailey, *DWM* 389

PHIL FORD: "The first series surprised everybody with just how good it was. We were blown away by how great it looked. Everything worked. The scripts worked, the actors' performances were brilliant, the special effects were great... It was a real thrill ride for kids. Kids hadn't really seen, for quite some time, a show like that." Interviewed by David Bailey, *DWM* 400

RUSSELL T DAVIES: "I was particularly pleased for Lis. I hoped it'd do well, because it was a well-made show... but to see it shooting to Number One in the kids' charts was a vindication for all of us." Interviewed by David Bailey, *DWM* 400

In other news...

STEVEN MOFFAT: "Julie phoned me to ask if I would do an eight-minute *Doctor Who* Special – whatever they could film in a day on one set with no special effects – for Children in Need. I said 'yes' without any idea of what I was going to do. I just figured even I couldn't muck up eight minutes that badly, especially when they weren't paying me. What were they going to do? Sack me?!" *DWM* 394

And so it was that *Time Crash* was born. Broadcast as part of the BBC's Children in Need telethon in November, this mini-episode saw the return of Peter Davison's Fifth Doctor, meeting David Tennant's Tenth Doctor in a previously un-witnessed moment hidden in the closing minutes of *Last of the Time Lords*.

DAVID TENNANT AND PETER DAVISON: "It's always nice when the series kind of links up so that it all feels like part of the same story," says David, "and because I watched Peter when I was... well, I won't say how young."

"No, thank you," Peter smiles. "I was thrilled at the idea, really, because I remember – and I'm sure it's true now – that very, very established actors would come into *Doctor Who*, and say that it's the one time that they'd have credibility with their family. The thing I feel most happy about is that I've kind of regained credibility with my children, as you do working with David... My only doubt about doing this was my kind of insecurity about whether it'll live up

to people's expectations. You say, 'Absolutely! What a fantastic idea!' – and then little doubts creep in. 'Oh, I am 25 years older...' Also, there was a certain fear about getting into the costume... Unfortunately, I have spread a little bit... My advice to David is, he shouldn't do his jacket button up. You'll come to regret it in years to come, David."

"Yeah. I should be wearing it looser now so that I'll still be able to slip into it when I come back for *The 25 Doctors* special in 2040."

Why do they think the Fifth and Tenth Doctors work together so well?

"All of the mentions in the script that Peter's Doctor is kind of similar to mine, and that I've kind of stolen bits from him, I think are truer than I realised," says David. "Steven has picked up on that. Neither of us is quite wearing trainers, although that's how they're described, and putting the specs on, and doing that thing with my voice... I suppose it is quite similar. Maybe a similar kind of energy as well."

"Although, I think that yours, David, is more controlled. Mine was out of desperation!"

"I think you're giving me the benefit of the doubt there." Interviewed by Benjamin Cook, *DWM* 389

The 2007 Christmas Special, Voyage of the Damned, written by Russell T Davies, was a sci-fi-murder-mystery-disaster-movie-epic set aboard a spaceship called the Titanic.

RUSSELL T DAVIES: "I've always been a fan of disaster movies, ever since I was snowed in the house in the winter of 1981 with only a copy of *The Poseidon Adventure* on VHS... They're great templates. Battling against the odds, with epic scenes of death and mayhem all around – what could be more *Doctor Who*?" Interviewed by Benjamin Cook, *DWM* 390

The episode guest starred Australian pop sensation Kylie Minogue as Astrid Peth, thanks in part to her friend and creative director William Baker.

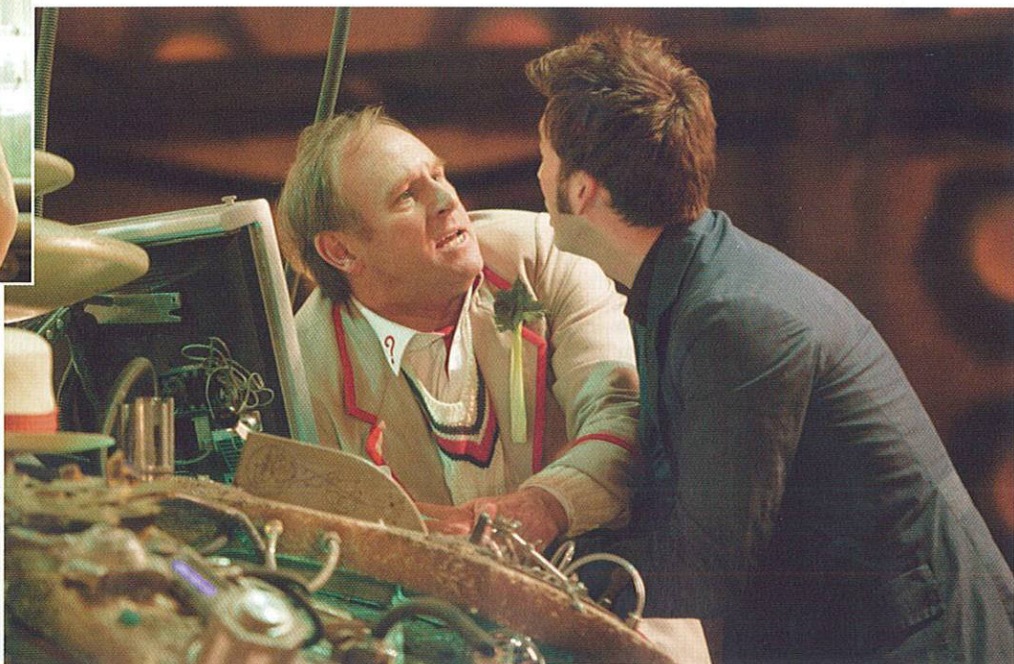
KYLIE MINOGUE: "It's true, Will is my dear friend, and an absolute super fan of *Doctor Who*. We're talking a convention-goer here! Even before its recent revival, I was always hearing about it. I was very flattered to be invited to be part of the show, especially the Christmas episode. When I was asked to do it by Russell and Julie, we had a meeting over coffee to discuss what the role might be, and I just fell in love



Top: Luke and Maria were joined by Clyde (Daniel Anthony) in Series One of *The Sarah Jane Adventures*.

Above: A timey-wimey treat! The Doctor gets to meet his Fifth incarnation (Peter Davison) in *Time Crash*.

Right: The Fifth and Tenth Doctors bicker over the controls of the TARDIS.





In '07

Number One albums of the year included *Back to Black* by Amy Winehouse, *Life in Cartoon Motion* by Mika and *Yours Truly, Angry Mob* by the Kaiser Chiefs.

Above: The Doctor and Astrid Peth (Kylie Minogue) find themselves on the edge of destruction in *Voyage of the Damned*.

Below: Sadly, Astrid never did get to travel in the TARDIS...



“Working on *Doctor Who* was full on. Action sequences are tiresome, keeping up the energy take after take...” Kylie Minogue

with the two of them – their humour, talent, and passion for the show.” Interviewed by Benjamin Cook, *DWM* 390

DAVID TENNANT: “With someone like Kylie, you’re battling your own expectations of what you know them for – but look, at the end of the day, they still go to the loo! They’re just people.” *DWM* 417

KYLIE MINOGUE: Everyone made me feel so welcome and at ease, which made my job a whole lot easier. I was a little nervous, but being amongst such wonderful actors – and playing opposite David Tennant, who’s divine – made me determined to do my absolute best... Working on *Doctor Who* was full on. Action sequences are tiresome, keeping up the energy take after take, and being so physical...”

And don’t you just love the Welsh weather, Kylie?

“Cardiff was very welcoming. I think we saw every season in the three-and-a-half weeks that I spent there! The most difficult days were the ones where we were filming in a cold, damp old building, with special effects such as steam, smoke and explosions...” *DWM* 390

PHIL COLLINSON: “At the back of my mind, I was wondering how she was going to cope. She hadn’t been involved in the day-to-day slog of filming for a long while, and she’d been ill the previous year, and it was a physically demanding role. I was wondering whether she’d get really tired. Well, shame on me! In the event, she turned up prepared, worked long days, worked really hard, and everybody fell in love with her.” Interviewed by Benjamin Cook, *DWM* 391

KYLIE MINOGUE: “My first day on set was like stepping back in time. No, no, I mean that in the best way! I felt really at home being back in the world of TV and acting. Although I had nerves, I loved the challenge of playing Astrid... It felt very liberating to be a character and not ‘Kylie’.” *DWM* 390

PHIL COLLINSON: “You’re dealing with a woman who can’t walk into anywhere without somebody knowing who she is, and that is fame beyond anybody’s imagining, really... We brought in a team of close protection people for Kylie, security specialists, people who’d been with journalists in Iraq, who were used to dangerous and high-profile security work... But the fear was worse than the actuality.” *DWM* 391

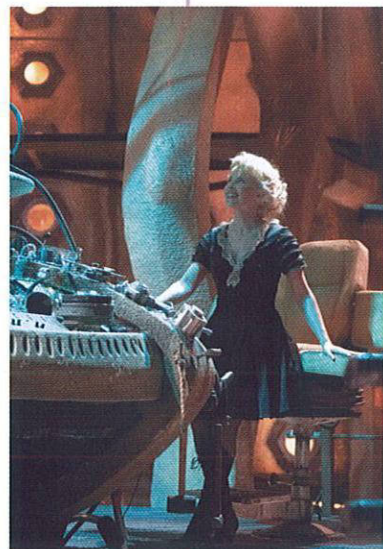
Russell Tovey, aka Midshipman Frame, remembers meeting Kylie at the readthrough...

RUSSELL TOVEY: “Sometimes you fake blasé. On the outside, you’re like, ‘Hi, how are you? Good to meet you,’ but inside you’re going, ‘Oh my God, oh my God, that’s Kylie, oh my God! I can’t wait to tell my mum!’ You have an internal squeal.” Interviewed by Benjamin Cook, *DWM* 403

LOUISE PAGE: “Astrid Peth! Kylie Minogue! What a sweet lady. This was a crazy costume to put together. Kylie is a fashion icon! It was quite nerve-racking. I’ve still got a text from Phil Collinson on my phone, from April 2007, telling me that reports in the papers about Kylie joining us on *Doctor Who* are rubbish. I keep it as proof that I never got told things either. I had so little time, and the pressure was immense, because none of my team or the costume-makers could be told which actress the costume was for. My influences for this costume came more from old Hollywood movies, cigarette usherettes and ice-cream girls, rather than saucy French maids. When I first met Kylie, I had only 30 minutes to show her my ideas, and the fabrics that I’d selected. Luckily, she loved them... The dress was made of black stretch Duchesse satin, and I fell in love with the white silk organza ruffle fabric that made the apron, trim and petticoats... The biggest compliment for me was that Kylie said it was one of the most comfortable costumes that she’s ever worn. She loved the boots so much that she went on to use the boot-maker on her tour, and loved my staff so



Kylie Minogue





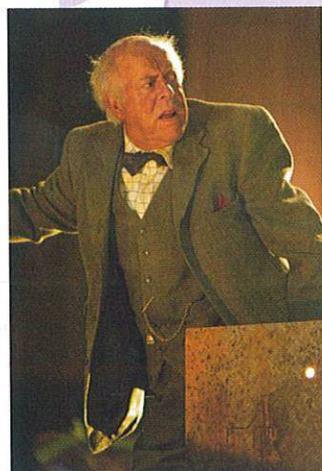
In '07

Verity Lambert, Gareth Hunt, Alan Coren, George Melly, Tony Holland, Anita Roddick, Magnus Magnusson, John Inman, Ronnie Hazlehurst, Bernard Manning, Deborah Kerr and Ian Richardson all passed away in 2007.

Above left: Midshipman Frame (Russell Tovey) spies danger on the horizon...

Above right: The Doctor attempts to rescue the survivors of the starship *Titanic*.

Below: The lovable Mr Copper, as played by the lovable Clive Swift.



“I quickly got used to hanging out with a guy that looked like a prickly red conker!” Kylie Minogue

much that she borrowed one of them to go on tour with her as her quick-change dresser.” *DWM* 418

Did Russell Tovey enjoy his sailor's uniform as much?

RUSSELL TOVEY: “I think anyone looks dashing in uniform. I look stupid in the hat, though, because my ears stick out. I’ve sticky-out ears, so I look dodgy in hats. And the collar is quite tight, so I keep catching my Adam’s apple.” *Interviewed by Benjamin Cook, DWM* 391

Clive Swift plays Mr Copper, the ship's historian.

CLIVE SWIFT: “This chap Russell T Davies seems to be a phenomenon. He not only invents all these strange and wonderful creatures from God-knows-where, but he’s managed to get in a lot of humour. Unfortunately, it’s the Doctor who has most of the humour. Being a comic actor, I’ve missed not making a few jokes. However, one does one’s job. I know that you all think that this is a big world, this *Who* business. But it isn’t. There are much bigger things than this.”

Maybe so, but this show does mean a huge amount to a great many of us.

“Yeah, yeah. Goodbye.” *Interviewed by Benjamin Cook, DWM* 391

DAVID TENNANT: “You do work with people who seem to think that they’re the greatest thing ever, and maybe they’re right. I’m sure you know the sort of people we’re talking about! But anyone I know who’s good, even the people who seem the most kind of arrogant, are wracked with self-doubt.” *DWM* 416

CLIVE SWIFT: “Having reached this enormously old age, and having done a great deal professionally, I now feel able to be myself. I’m very happy talking as myself. I’m rather fed up with people just thinking of me as Richard

from [1990s sitcom] *Keeping Up Appearances*, which they quite often do.”

Do people shout ‘Richard’ at you in the street?
“Sometimes. I tell them to f*** off.” *DWM* 391

Was David extra nice to actors who came onto Doctor Who with a reputation for being disagreeable or a bit difficult?

DAVID TENNANT: “Not consciously, but maybe one does do that a bit sometimes, if you feel that there’s somebody to be won over. To be honest, on *Doctor Who*, I don’t remember ever thinking, we’ve got to flatter or fluff this person into playing with the team. It was just assumed that that’s what you had to do on *Doctor Who*. That was the atmosphere and the spirit of it, I think. People are rarely standoffish or grand.” *DWM* 416

KYLIE MINOGUE: “I loved meeting all the other actors, and it’s amazing how you just become used to hanging out with a guy who looks like a prickly red conker!” *DWM* 390

JIMMY VEE: “Bannakaffalatta is more or less cyborg... He sort of falls in love with Astrid. She falls for him a bit. Kylie and him have... not a love affair, but along those lines – an understanding. Kylie is really nice. The first couple of days, she was a bit dubious, but after that she was just one of the gang.” *Interviewed by Benjamin Cook, DWM* 391

Legendary actor Bernard Cribbins plays a newspaper seller in Voyage of the Damned.

BERNARD CRIBBINS: “There’s no such thing as small parts, only small actors. It’s a nice little part, and it’s in the Christmas *Doctor Who*. What more could you ask for?” And Bernard provided most of his costume. “Entirely my own wardrobe! My own fishing mittens, my wife’s MacKenzie tartan scarf... The underpants I borrowed

from Clive Rowe [who played Morvin], because I came without any! I'm wearing them as a suit." *Interviewed by Benjamin Cook, DWM 390*

BERNARD CRIBBINS: "I asked if I could put my Para badge [in the 1940s, Bernard undertook National Service with the Parachute Regiment] on my red Arran hat – do you remember? I had a sprig of holly, too. We filmed in July, and I brought a sprig of holly from home, and the berries were green, of course, so – this is really anal – I painted them with red nail-varnish! I stuck it in the hat alongside my badge." *Interviewed by Benjamin Cook, DWM 416*

Didn't Russell worry that Kylie's presence might upstage the rest of the Voyage of the Damned cast?

RUSSELL T DAVIES: "Not once. The show itself is so iconic, and David Tennant himself such a massive and popular presence, that I had no doubt that *Doctor Who* would hold its own. Once you throw in the *Titanic*, and robot Hosts, the Bannakaffalatta, and a meteoroid storm, I swear you forget that it's Kylie, and just join in with the adventure." *DWM 390*

JULIE GARDNER: "When I read Astrid's death for the first time, it was with terrible sadness, but with the knowledge that it was dramatically the right choice. Astrid's sacrifice is heroic, and perfect within the disaster movie genre, and in the world of the Doctor. His universe is one of hope and inclusion, where the human spirit is great and enduring – but sometimes that hope comes at a terrible price... Plus, she dies on a forklift truck! That's so mad!" *Interviewed by Jason Arnopp, DWM 393*

PHIL COLLINSON: "The main difficulty is that you've got an actress who has to drive a vehicle, and she's not able, for safety reasons, to drive that vehicle. It's Kylie Minogue, so you're not exactly going to say, 'Would you mind going off for three weeks to get a HGV licence?' Then again, if you're clever with your cameras, she doesn't actually need to drive it. You can use a stunt double for a lot of the moving shots. If you move the camera in certain ways, you can make it feel like the camera is still and the forklift is moving." *DWM 391*

KYLIE MINOGUE: "It's a great scene for letting out what aggression I have. I feel quite powerful sat here behind the wheel." *Interviewed by Benjamin Cook, DWM 391*

LOUISE PAGE: "We decided to make her little bloomers, too, so should you see up her skirt when she was on a wire for the flying sequence, where she falls to her death, all you'd see were ruffles." *DWM 418*

RUSSELL T DAVIES: "It was the best possible ending for Astrid. Kylie loved it, too, thank God. Who wouldn't want to be the tragic hero? Slow-motion, a wire rig, falling FX shots... It was an extravaganza. The woman's

a showgirl at heart. I knew it would be a fall, because it needed to be that grand and operatic. A gunshot wouldn't have worked. But the 'stardust' scene was added in the second draft, because we all felt that her death wasn't big enough – she fell, she was gone, it was strangely fleeting." *Interviewed by Jason Arnopp, DWM 393*

JULIE GARDNER: "That second scene plays like Astrid's burial. No one was ready to say an early goodbye to her. It's important that the Doctor has time to grieve, and to understand the wisdom of Mr Copper's sentiment that if he could choose who lives and who dies, he'd be a monster." *DWM 393*

During the Voyage of the Damned shoot, David's mother, Helen, passed away. He barely missed a day of work. That must have been tough?

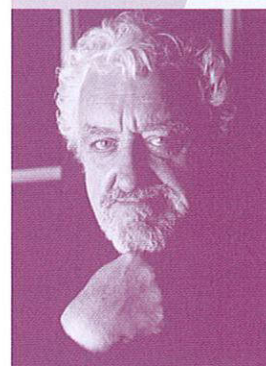
DAVID TENNANT: "Yeah. Actually, the working day wasn't particularly difficult, because it's all consuming and you can sort of pull yourself into it. It's the going home and learning lines on your own that was trickier, just because there's less to distract you and carry you through, I suppose."

What did his mum make of his success?

"I think she really enjoyed it. Yeah. I think she loved to see it, enjoyed it enormously, and enjoyed the experience enormously. I think my mum was just relieved when it looked like I could pay the bills! But she loved it, and was very supportive, and I think quite thrilled by the way things went." *DWM 416*

DAVID TENNANT: "The fans' response when my mother died was... well, it puts it all into perspective, really... People on the internet started raising money for the hospice that she died in, without any prompting, without me saying anything, just because of a job that I do... The fact that it obviously means so much to people, and that they want to do something like that for somebody that they've never met, is very humbling and terribly, terribly moving. It meant such a lot, and was quite sort of breathtaking for myself and the whole family. It was done so selflessly, so spontaneously, and without any fanfare. I can't tell you what it meant."

Interviewed by Kim Fox, DWM 390

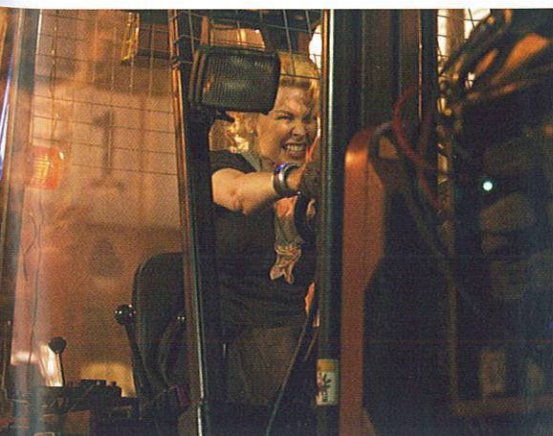


Bernard Cribbins

Top: The Doctor meets Wilf (Bernard Cribbins) for the first time in *Voyage of the Damned*.

Below left: Kylie felt "powerful behind the wheel" of the forklift truck.

Below right: The Doctor should have known better than to wear his 'unlucky dinner jacket' when exploring...



2008



IN BETWEEN DREAMS

BUOYED ON BY THE SPECTACULAR RATINGS SUCCESS OF *VOYAGE OF THE DAMNED*, PRODUCTION CONTINUED ON THE 2008 SERIES OF *DOCTOR WHO* – THE SHOW'S 30TH. DONNA WOULD RETURN AND JOIN THE DOCTOR ON HIS TRAVELS THROUGH TIME AND SPACE, ENCOUNTERING OOD, SONTARANS, DALEKS, AND SO MUCH MORE. BUT DAVID TENNANT'S DAYS AS THE DOCTOR WERE NUMBERED. HIS SONG WAS COMING TO AN END...

RUSSELL T DAVIES: "Every year, you wait for it to fail. Every year, you wait for the ratings to die, because no good luck lasts forever, no matter how hard you work at it... Every year, if the show had failed, the press would have blamed the new cast member, and we must never, never allow that to happen. That's a fantastic pressure on everyone to keep up the standard. It wouldn't have mattered if they'd been given rubbish scripts, or had terrible sets, or bad directors; the press would have looked at the face on screen and said that it's the newcomer's fault. They'd have said that Catherine had destroyed *Doctor Who*, or Freema, or David."

What does Russell consider of the adverse reaction, in certain quarters, to Catherine Tate's casting as a full-time companion?

"I think it's a bit horrific. Of course people are free to say whatever they want, but it seems that they're even freer when the subject is a successful woman. Successful women are considered to be fair game, especially by female columnists. Women beware women – that's the truest phrase ever said. The problem is that a lot of journalists go online to find their material, quoting the internet forums and that area of fandom that reacts as if the world is ending, as though by casting Catherine we're destroying the show. That's embarrassing, quite frankly. To be absolutely blunt, it's the only moment in my entire four years that I was actually ashamed of fandom. I'm not talking about fandom full stop; I'm talking about those dark corners that react in that way." **DWM 400**

CATHERINE TATE: "I don't read anything about myself. I wouldn't ever seek to find out what people are saying about me. In this line of work, you'd drive yourself mad with it... When you come into a show like this, people have very strong views about it... It's not so much that you hope they like you, because you can't make people like you, but you recognise that there are some hardcore fans – and the intensity with which they view the show is, I hope, because they're glad that it's doing so well. I don't doubt my own abilities. I know what I can do, and what I can't do. I've been acting in lots of different things, in lots of different styles, for a long time. The producers of *Doctor Who* aren't idiots." **DWM 399**

RUSSELL T DAVIES: "As if we didn't know what we were doing. After four years! All of us – Julie, Phil, David, all of us – were utterly confident of what a fine actress Catherine is and how brilliant she would be. The proof is there now... She's every bit as magnificent as I promised she would be." **DWM 400**

Catherine had played Donna once already, in the 2006 Christmas Special, The Runaway Bride.

CATHERINE TATE: "I'd had a taster, a little bite-sized piece of it, doing that Christmas episode, so I knew that I'd love the work and the people."

So, she had no reservations about taking on the role full-time?

"Not really. Maybe I should have done, but I didn't... You can't second-guess how things are going to turn out." **DWM 399**

CATHERINE TATE: "I genuinely couldn't believe they'd asked me. I love the show, and I love working with David, so I just thought it was a fantastic opportunity." **DWM 387**

RUSSELL T DAVIES: "The Donna in Series Four is like the Donna that we left at the end of *The Runaway Bride* – calmer, wiser, and with her eyes opened to the size of the universe. Don't forget, this is a woman who's seen the creation of the Earth, and understood her place in it. That's an incredible experience. *The Runaway Bride* is only one day in Donna's life, so I knew that there was much more to explore."

Interviewed by Benjamin Cook, DWM 394

CATHERINE TATE: "When she met the Doctor the first time around, it was an eye-opening experience for her. The scales flew from her eyes. He said, 'Come with me,' and she said 'no', and clearly she regretted it. I think he sort of saved her – well, clearly he saved her from a very untimely death by an enormous spider in the Christmas episode, but also he saved her from a life of banality, really. There was that speech that Don Gilet [as Lance] said to her, in a very cruel way, about, ooh, text me, text me, *The X Factor*, the Atkins diet, a new flavour of Pringle and all that. Well, that's what her life was about, which is no bad thing, because we all like a bit of *Heat* magazine. But the Doctor made her look beyond the limitations that she'd set herself... It's given her a sense of adventure, and a taste for what else is out there, what her life could be like." **DWM 387**

DAVID TENNANT: "It's written differently to the Martha and Rose relationships: there's almost an anti-romantic element. They're not trying to seduce or impress one another. She's quicker to cut him down, and that's good... The intention – whether Catherine did it or not, I think – was to have a slightly older companion. Obviously, the Doctor is 943, but he and Donna seem to be contemporaries, in a sense."

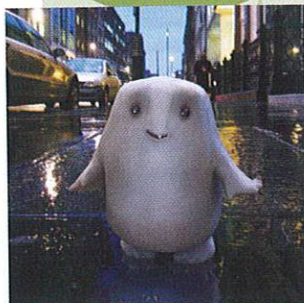
Interviewed by Benjamin Cook, DWM 387

PHIL COLLINSON: "She's more of an equal... She does, of course, look up to him, but she's never going to

2008

In '08

For the first time in UK soap history, an episode was broadcast featuring just one character. The 31 January edition of *EastEnders* starred June Brown as Dot Branning, who gave an outstanding monologue in the form of a taped message to Dot's husband, Jim.



Top: Those *Partners in Crime*, the Doctor and Donna, attempt a break-in.

Above: An Adipose – the cutest *Doctor Who* monster bar none!

Below: Donna's doting grandad, Wilfred Mott.

Bottom: Donna's disapproving mum, Sylvia.



admit that. It's such a fresh dynamic – exactly what it should be in year four." Interviewed by Benjamin Cook, *DWM* 394

The opening episode of the series was *Partners in Crime*.

RUSSELL T DAVIES: "The fact that Donna has met the Doctor before gave me a great chance to tell a story in a completely different way – and we had this new monster all lined up, so when Catherine was confirmed, it just seemed like the perfect combination." The childlike Adipose – small, white, chunks of human fat, with eyes, mouths, arms and legs – might seem sort of sweet at first, but "believe me, they're utterly macabre. I'd been talking to The Mill about the Adipose for a very long time before Catherine was confirmed. After the Werewolf in Series Two and Lazarus in Series Three, I knew that we could do great, hulking monsters, so it was time for something different, something weirder, something creepier... When the creatures are smaller, you've got to be even more precise, pinning down every tiny detail, right down to the little fang – that was my addition! The Mill was particularly excited about creating a new monster *en masse*." Interviewed by Benjamin Cook, *DWM* 394

Jacqueline King reprised her *Runaway Bride* role as Donna's mother, Sylvia, in several episodes of the series.

JACQUELINE KING: "I hope I'm not playing her as Wicked Witch of the West. She's just a Mrs Know-All." Interviewed by Benjamin Cook, *DWM* 398

JACQUELINE KING: "Russell has given Sylvia a great deal of love and attention for Donna – even though, like most people, she cocks it up. She says the wrong thing at the wrong time. If children get anything out of Sylvia, I hope it's that their parents watch and are reminded how important it is to encourage your children. That's the thing that Sylvia doesn't do – she doesn't encourage Donna. She knocks Donna all the time." *DWM* 394

Bernard Cribbins, who had cameoed as a news vendor in *Voyage of the Damned*, also became a semi-regular character, playing Donna's grandad, Wilf, after Howard Atfield, who had been scheduled to reprise his *Runaway Bride* role as Donna's father, passed away having only recorded his *Partners in Crime* scenes.

RUSSELL T DAVIES: "Howard's agent had warned us that he'd been ill, but I don't think we realised quite how ill until he turned up at the readthrough. It was chemotherapy. Howard recorded the scenes on the hillside, with Catherine, and he was absolutely brilliant in them – but then it became clear that he couldn't carry on. We went through a terrible few weeks of trying to see if we could shoot his scenes [from subsequent episodes] in advance, but then he broke his leg, and that's when his wife said, 'I'm sorry, but I don't think he can continue.' I thought, should Donna's father die? Should I refer to this in the script? Or is that in bad taste? Howard was such a nice man." *DWM* 400

BERNARD CRIBBINS: "The reason that they didn't cast another actor as the father was they thought that'd be too insensitive to poor old Howard's family. Russell did some lateral thinking and thought, we'll have Cribbins back as the grandfather." In fact, the idea was Phil Collinson's, but Russell liked it, and rewrote *Partners in Crime* accordingly. "It's a bloody marvellous idea." Interviewed by Benjamin Cook, *DWM* 398

JACQUELINE KING: "To begin with, we were all feeling guilty about enjoying ourselves again. It felt a bit bizarre. But Russell and the company were so sensitive about not replacing a husband with a husband, a father with a father. I thought that was such a sweet thing to do. Howard's scenes in Episode

I were re-shot with Bernard, but Bernard is playing a different character entirely.” *DWM* 394

BERNARD CRIBBINS: “Wilf’s relationship with Sylvia and Donna is absolutely brilliant. A nice rapport, too, with the Doctor. David is a total pro... It’s important to me, because I’m a very, very old pro now. If people start pissing about, I get very cross.” *DWM* 398

The first of the season’s new baddies was business-suited Miss Foster, played by Sarah Lancashire.

SARAH LANCASHIRE: “Miss Foster is essentially a nanny, a guardian, to some rather unusual children [the Adipose]. I see her as a slightly warped Mary Poppins. She’s quite austere. She’s a strong woman. I firmly believe that Miss Foster is not an evil person,” she adds, a playful glint in her eye. “She’s quite good, actually. She just does things a little bit... differently!” *Interviewed by Benjamin Cook, DWM* 394

DAVID TENNANT: “The Doctor would have you believe that he has quite strong rules about it – ‘You get one chance, and then I’ll do ya!’ When he tells Miss Foster, ‘You get one chance. I’d advise you to take it,’ and she doesn’t, she ends up splattered on the pavement! Of course, it’s not quite as straightforward as that, and he will bend his own rules now and again, but that moral framework, that moral righteousness, is very important to him.”

Interviewed by Jason Arnopp, DWM 396

The closing moments of Partners in Crime boast one of the series’ most surprising twists: a short, silent cameo from none



“I firmly believe Miss Foster is not an evil person. She’s quite good, actually. She just does things a bit differently.” Sarah Lancashire

other than Rose Tyler, who’s returned to our universe... to, um, hang around a bin in Chiswick.

BILLIE PIPER: “They went off to Rome [to film the following episode, *The Fires of Pompeii*], didn’t they? Why couldn’t Rose have popped up in that episode instead? I bet everyone had such a good time.”

DWM assures Billie that shooting in the sun-drenched Italian capital was no fun at all.

“You’re lying, aren’t you?” she laughs. “I can see that you’re lying. I’ve seen the photos. Everybody was loving it.” *DWM* 398

RUSSELL T DAVIES: “It’s not like I just strode into Phil’s office and said ‘Pompeii!’ We all talked about it a lot, for many months. Phil Collinson and Tracie Simpson did all the costs and schedules, and then did them a thousand times more, and only once we knew for definite that it was possible did we start on the script.” *DWM* 394

James Moran wrote The Fires of Pompeii.

JAMES MORAN: “I was already obsessed with Pompeii, way before I got the job, so it was a perfect fit. The production team sent me lots of books to fill in the blanks.”

So, the period detail is spot on?

“Yes, and we can blame anything that’s wrong on the aliens messing around with history!” James’ original brief for the monsters was “fire creatures under the mountain.” He can’t remember exactly when they became rock with a living magma core. “You can rarely remember when or where ideas came from – but they were always going to be evil and scary... With a really good monster, you have to understand their plan, see

where they’re coming from. The Pyroviles are doing a terrible thing to our planet, but only because they’ve lost their own home. They’re not just mindless lunatics.”

Interviewed by Benjamin Cook, DWM 395

RUSSELL T DAVIES: “James and I worked closely on the story, because it was unusual in that it had a very specific brief – partly because we knew exactly how much we could film abroad, and how much would rely on studio, and that we had heavy CGI requirements, too. But tight guidelines result in tight scripts, and James met the challenge magnificently. We’ve got explosions, rock monsters, soothsayers, and the creepiest High Priestess you’ll ever see! It’s still a rollicking great adventure, but with a powerful idea at its centre...” *DWM* 394

JAMES MORAN: “How does the Doctor decide who lives,



Top: The icy Miss Foster (Sarah Lancashire) has her own sonic device to rival the Doctor’s screwdriver!

Above: Rose’s surprise cameo at the end of *Partners in Crime* was a very well-kept secret.

Below: Get your water pistol out! The Doctor has a close encounter with a Pyrovile in *The Fires of Pompeii*.

Top: Caecilius (Peter Capaldi), Quintus (Francois Pandolfo) and Metella (Tracey Childs) fear for their lives as Vesuvius erupts.

Below: Karen Gillan makes her first – but not her last! – *Doctor Who* appearance.

Bottom: Some of the location filming for the *The Fires of Pompeii* took place in Cinecittà studios in Rome.



PHIL COLLINSON: "It was a bit of a wrangle, but totally worth it in the end. We told Cinecittà how much money we had, and they said, 'All right, we want you to come, so we'll take that,' even though it barely covers their costs." The second recce didn't go as smoothly, however. "We woke up on the morning of the recce to the news that Cinecittà had burnt down!" A significant part of the Ancient Rome set had been destroyed in a fire. "Half of it had been destroyed, including some of the streets that we'd recce'd and wanted to use, but there was still enough standing to make it work, by slightly rethinking a few things." *Interviewed by Benjamin Cook, DWM 395*

Colin Teague directed the episode.

COLIN TEAGUE: "We only had two days on these sets [at Cinecittà], and we couldn't go back for re-shoots, but everyone worked incredibly hard out there... It doesn't look like Cardiff at all. That was exactly the look we were aiming for." *Interviewed by Benjamin Cook, DWM 394*

TRACIE SIMPSON: "I felt such a relief as I left Bristol Airport. I thought, the next time I land at Bristol, I'll either be sacked or it'll all have gone okay!" *DWM 395*

Francois Pandolfo, who played Quintus, was one of three guest stars to fly out to Rome, alongside regulars David and Catherine. The furthest from Cardiff the rest of his screen family got was, um, Merthyr Tydfil. Any resentment?

FRANCOIS PANDOLFO: "I don't know how it got out, but the rest of the Caecilius family seemed to know that I only had one night's filming in Rome, on our final day, and the rest of the time was there on my own – a couple of days of sightseeing! Tracey Childs [Quintus' mother, Metella] threatened to give me a few jabs in way of revenge!"

Does Francois relate to Quintus much?

"Well, yes. His sister, Evelina, kind of upstages him, because she has this gift, these psychic powers. Quintus is left to his own devices, to go out and get drunk, basically, but then the Doctor comes along and guides him a bit... He comes of age."

Cautiously, *DWM* raises the issue of Quintus' tunic. It's quite, er, short, isn't it?

who dies, when to intervene, and when not to? Do you remake the universe according to what you think is right and wrong? Every time I got to the [volcano] eruption scene in the script, I was in tears. I got into it so much. Yes, of course, I wanted lots of cool, exciting events in this episode, but I absolutely didn't want to cheapen the deaths of all those people. They lived and died there, and many are still buried. I wanted the viewers to be upset, to mourn the loss of these people... At the heart of the story, Russell wanted a Roman family, as the best way to show how the people of Pompeii lived, warts 'n' all, and have fun with that aspect. We want the audience to fall in love with Caecilius [played by Peter Capaldi] and his family, and be heartbroken once they know that they'll be caught up in the eruption." *DWM 394*

TRACIE SIMPSON: "Towards the end of Series Three, Phil hinted at the possibility of filming in Rome, and I was really, really excited... You don't think, oh, we've never filmed abroad before. You just think, *oh my God, we're going to Rome!*" Their first recce to Italy's legendary Cinecittà Studios was six months before filming. "Myself, Phil and Ed arrived like three pikeys. We saw the sets and the scale of it all, and the people at Cinecittà were talking about the money that other productions had spent there, and I whispered to Phil, 'Let's not mention money at the moment,' just for our embarrassment, really. I couldn't bring myself to tell them how little we had. We did mention money eventually, though, and Cinecittà were very good to us."

Interviewed by Benjamin Cook, DWM 395



"I had a crazy costume, with face paints, and eyes on my hands. It was fun." Karen Gillan

"It was *shorter!* Not that I kicked up a fuss. I made it clear from the beginning that I would wear anything. I think they wanted to emphasise his youth." He still felt self-conscious, though: "Well, I'm only human. When you're in your trailer, putting on your costume, as Fran, you think, oh my God, I can't wear this, everybody's watching, looking at my legs and hair! Mainly the hair. The immense amount of hair."

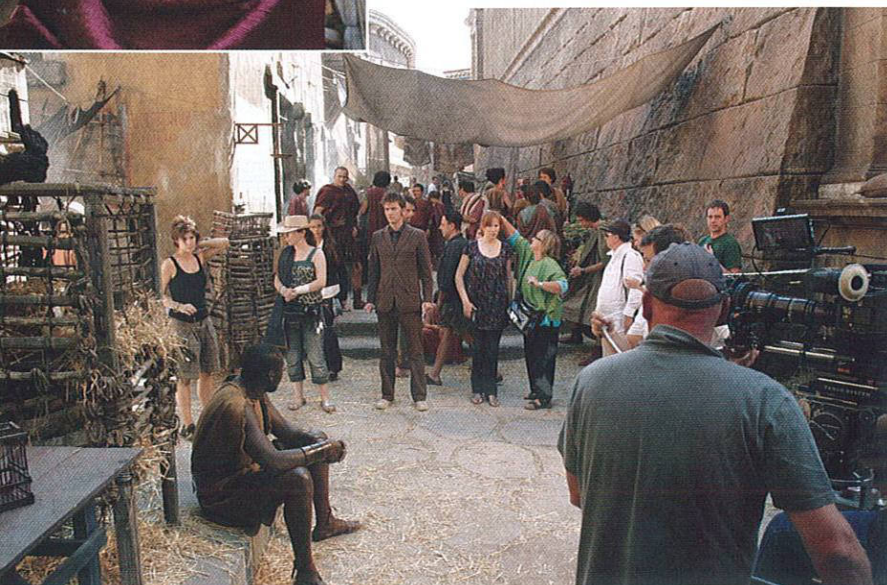
Interviewed by Benjamin Cook, DWM 395

Actress and model Karen Gillan also appeared in *The Fires of Pompeii*, in the relatively minor role of a soothsayer.

KAREN GILLAN: "Acting has always been my first love. I've wanted to do it since I was really young, and that's why I moved to London, to pursue it as a career... While I was in London, I got scouted by a modelling agency, so I thought, yeah, I can do that as a side-job... But it's always been acting that's been priority... I'm a bit too young to have appreciated the older *Doctor Whos*, but I've seen quite a few episodes since the resurrection. What I have seen, I've really, really loved, but it's my mum who's the huge fan of the show. She absolutely



Karen Gillan





In '08

At the 2008 BAFTA Television Awards, winners included Dame Eileen Atkins (Best Television Actress), Bruce Forsyth (Academy Fellowship), Harry Hill (Best Entertainment Performance), James Corden (Best Comedy Performance) and the BBC Three sitcom *Gavin & Stacey*.

Top: Problems for the natives as they get their brains in a tangle on the *Planet of the Ood*.

Below: The Doctor realises the sad truth about the Ood's plight as he hears their song.

loves it. She's like a diehard fan. She's even got a TARDIS money-bank in her living room."

What are Karen's memories of heading out to Rome, to film *The Fires of Pompeii*?

"It was such a great experience. I got to know David and Catherine a little bit better than I would have if we'd just done it in Cardiff. They were really, really lovely, and made me feel at ease, and I enjoyed the whole experience... It was a bit of a crazy costume, with face paints, and eyes on my hands. It was fun." *Interviewed by*

Tom Spilsbury. *DWM* 410

To lighten Phil Collinson's workload, Susie Liggat produced five episodes of the season, starting with *Planet of the Ood*, written by Keith Temple.

SUSIE LIGGAT: "I worked with Keith years ago on *Casualty*. It was really nice to catch up with him, and to know that he was a *Doctor Who* fan. It's like, 'Oh, wow, you're one, too!' That was good, to have Keith out of the closet." There's a pause, before she adds: "As a *Doctor Who* fan! He's probably one of the only straight boys on the show, bless him." *DWM* 405

Initially, *Planet of the Ood* was envisioned as a two-parter.

RUSSELL T DAVIES: "But then I realised that the story was better the simpler it became, and two episodes would have amounted to an extra 30 minutes of running around a cave in search of a giant brain. So I whittled it down – this was before Keith was even on board – and it's better as a result." *Interviewed by* Jason Arnopp. *DWM* 395

And Keith was delighted to get to grips with the Ood critters...

KEITH TEMPLE: "They made such an impact in their first story [*The Impossible Planet/The Satan Pit*], with their looks, the peculiarly incongruous translator device, the suits, the telepathy, their 'born to serve' mantra; it was a gift for a writer to work on their next story, because there were so many questions I wanted to answer, to explore. We're all born free. It's a basic right. Why would anyone willingly forgo that right? They weren't cloned creatures,

they must have had mothers, fathers, brothers, sisters, yet they behaved in such a robotic way, never expressing emotion or offering affection. There was something wrong." And *Planet of the Ood* provides some answers: "They'd been lobotomised. They were born thinking, feeling creatures: big business and greed changed all that for them... The Ood are totally exploited. It's the forty-second century, so why isn't the galaxy dependent on robots? As ever, it boils down to money. Ood are much more economical to 'run'... I like the thought that for once the alien creatures weren't the bad guys. A small bunch of humans were the real monsters. Okay, the rest of mankind around the galaxy looked the other way, never asked questions about Ood Sphere and what went on there, but [Chief Executive] Halpen [played by Tim McInnerny] and Ood Operations, they were the real nasties... The story works on all sorts of levels. If viewers want to see it as a satire about slavery, exploitation, or even battery farming, then fine – or they can just enjoy it as a straightforward adventure. I don't think the analogy comes across as preachy, though." *Interviewed by*

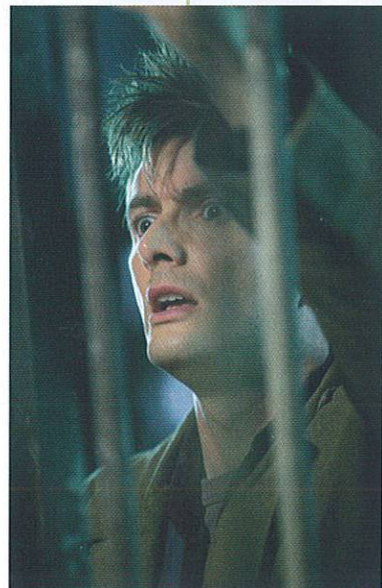
Jason Arnopp. *DWM* 395

CATHERINE TATE: "All the alien enemies are so brilliantly realised in *Doctor Who*, but for me the Ood are especially brilliant. They look so alarming, and yet as a race they are benign. That's a great juxtaposition of appearance and personality. They have a nice ambiguity about them." *Interviewed by* Jason Arnopp. *DWM* 395

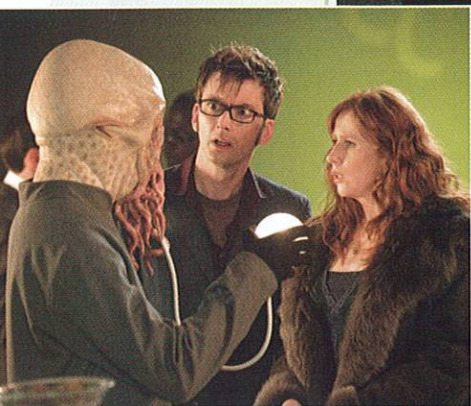
DAVID TENNANT: "Even on set, you find yourself staring at these creatures, because it doesn't look like somebody in a mask; it looks like something other. Ood Sigma's animatronic head is incredible – the way it twitches and winks at you. You find yourself staring into its eyes, just trying to find something." *Interviewed by* Jason Arnopp. *DWM* 395

TIM MCINNERNY: "It does take a while to get used to them, because it's not a cuddly-looking creature – I think they're kind of scary – so that's a very interesting way to go. The nicest, gentlest creature in the galaxy doesn't look like something that Steven Spielberg would do."

Interviewed by Jason Arnopp. *DWM* 395



2008



Above 1: The Doctor and Donna find Ood for sale...

Above 2: Mr Halpen (Tim McInnerny) becomes an Ood...

Top: ... serves him right for treating the Ood badly earlier!

Below 1: It's the Sontarans...

Below 2: ... and they're all nasty, brutish and short!

In '08

An episode of *The Russell Brand Show* aired on Radio 2, featuring a series of prank phone calls to the actor Andrew Sachs made by Russell Brand and Jonathan Ross. The show caused outrage in the media.



KEITH TEMPLE: "They remind me of boxer dogs – watery eyes, squashed face, snotty nose, drooling mouth. All the ingredients are wrong, yet you still want to hug them... My own favourite moment is when Halpen turns into an Ood. Yuck! It's shocking and horrific, and just so right. How better to get your own back on your enemy than by turning him into your own likeness? Serves him right... Especially considering what he put the Ood through, and how he was prepared to wipe out an entire race just to save his own skin." *DWM* 395

TIM MCINNERNY: "It's a brilliant idea for my character to be punished by being made into a nicer creature." *DWM* 395

TIM MCINNERNY: "It's always nice to play a bastard, but I'm glad Halpen is a three-dimensional bastard. That makes him interesting." Interviewed by Jason Arnopp, *DWM* 394



RUSSELL T DAVIES: "We took more care with that transformation than any other effect we've ever shot. It's so strong, and so powerful, that we had a real responsibility not to disturb the viewer. We were very strict about including no blood, and keeping the sound effects within limits. I think the sequence is made safe by the sheer bizarreness of the image." *DWM* 395

In two-part story *The Sontaran Stratagem/The Poison Sky*, scripted by Helen Raynor and produced, once again, by Susie Liggat, old enemies the Sontarans returned, shorter, stumpier and angrier than ever before.

RUSSELL T DAVIES: "That's how I remembered them from the 70s and 80s, even though they weren't always that short. It goes with that round head and shoulders, I think. It doesn't look as good when they're six foot tall and enormous. Linx [the first Sontaran to appear in *Doctor Who*] is short in [1973/4 serial] *The Time Warrior*, isn't he? In all the four years, that's the only time I've dug out an old episode to remind me of what a monster is like. *The Time Warrior* is great. It's exactly the sort of story that we'd do now." *DWM* 400

SUSIE LIGGAT: "Truth is, I didn't feel any historic responsibility... Every episode has pressure. It's always 'Let's make this episode as good as it can be,' whether the monster's a scarecrow, or a Cyberman, or a Wasp, or a Sontaran. It's still got to be a *fabulous* Sontaran, a *fabulous* scarecrow..." *DWM* 405

NEILL GORTON: "I always loved the look of the first Sontaran mask, and was delighted when Russell deemed that we should stick with the original look for the faces... Rather than a single big mask made of tough slip rubber, the new Sontarans have this two-piece foam latex mask. We really wanted the Sontarans to show expressions through the prosthetic for the first time... We retained the helmet-and-neck-collar combination of the classic Sontaran, but expanded on this by creating body armour, too... You can see the influences from medieval suits of armour, which was my nod back to my childhood memories of *The Time Warrior*, and the impression I had as a child of the Sontaran being a kind of black knight." Interviewed by Jason Arnopp, *DWM* 395

SUSIE LIGGAT: "The main thing, the tricky thing, was the height – finding a load of five-foot-tall guys to be

Sontarans. You have to get the right performances, and the right movement.” Interviewed by Jason Arnopp, *DWM* 395

RUSSELL T DAVIES: “Actually, one of them is Tom Cruise. He just wanted to be in it. We said, ‘Why not? Go for it. As long as you hit your marks, mate, you’re all right.’”

DWM 395

DAN STARKEY: “I love the fact that I have the name Skorr the Bloodbringer. Plus, the fact that when Skorr finally goes to battle, he goes ape! Completely mental! He enjoys his job, and of course dying in battle is perfect for him. Death is a Sontaran’s Christmas and birthday present, all rolled up into one! Or their Cloning Day present.” Interviewed by Jason Arnopp, *DWM* 396

DAVID TENNANT: “The whole idea that war is all, and that death can be noble, makes the Sontarans less human, because all their values are specific to [their home world] Sontar. The Doctor’s anti-military stance throughout the story is showing that parallel a bit, with his instance that we don’t need guns and ammunition – although, of course, the Doctor did work for UNIT. It’s quite a grey area, where the Doctor stands on all that. He obviously doesn’t like to get his hands dirty. There’s also the whole situation with Martha. I think he’s very proud of her for being there and doing what she’s doing, but he’s maybe even disappointed, at first, to see that she may have gone over to what he might consider the dark side! She’s transformed.” *DWM* 396

In February 2008, Freema Agyeman joined the cast of *Torchwood Series Two* (broadcast from January to April, on BBC Two, in the run-up to the 2008 series of *Doctor Who*) for three episodes as Martha Jones. Did she have to readjust when she returned to *Doctor Who* midway through the season’s run?

FREEMA AGYEMAN: “You absolutely do. In *Torchwood*, Martha had a different energy about her, and it’s a



“Donna’s relationship with her grandad is very interesting. He sends Donna away to have the adventures for him...” Douglas Mackinnon

darker, harder show, so it was right to push her that little bit further. At times, it felt like I was playing a different character. Coming back to *Doctor Who*, it’s lighter-hearted, a lot more optimistic at heart, that general sort of it’s-going-to-be-all-right-in-the-end vibe... In Episode 4, we see her as a soldier first, but then in her white coat as a medic, because it was important to establish that she’s still doing that. She’s a doctor, but also on the front line of studying alien activity. Her duties are divided... There’s a lot of water under the bridge with the Doctor and Martha... But Martha is a mature character. She always has been. I would describe her as having an older head on younger shoulders... She reminds the Doctor of his place. The Doctor, UNIT, and *Torchwood* all have such history – and such rivalry, in a sense – but really an affiliation in that they’re kind of doing the same thing; they’re just different branches... The Doctor is this benevolent being who’s surrounded by violence. Wherever he goes, a certain amount of destruction follows. It’s never fluffy bunnies and flowers, is it?”

And is there any truth in the rumours that the team was a fortnight into filming with the Sontarans before Catherine Tate realised that there were actors inside?

“It was very funny! She came on set, shrieking. I said, ‘What have you done? What’s happened?’ She said, ‘I thought they ran on electricity!’ This poor woman had been standing on set with the Sontarans,

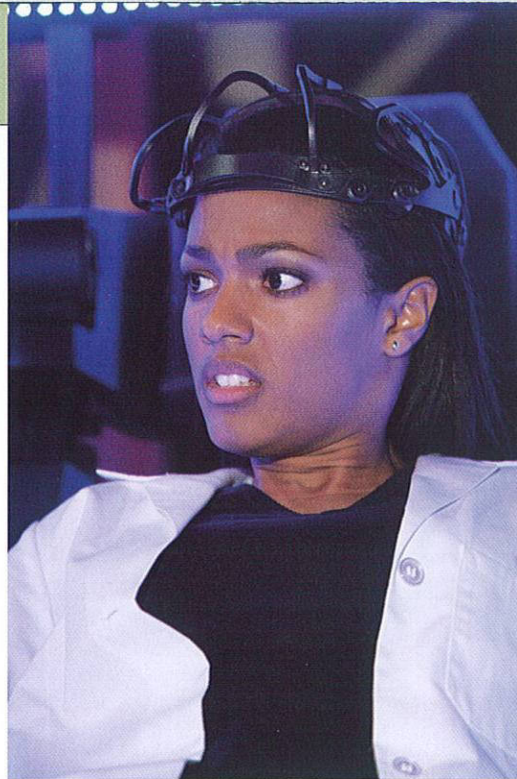
for two weeks, saying, ‘They’re very short, aren’t they?’ She said it right in front of them. I just smiled and gave her a thumbs-up. I said, ‘Catherine, I’m so glad it’s you saying stupid things, so that I don’t have to. This time last year, it was me putting my foot in it.’ She was knocking out gems, I tell you.” Interviewed by Benjamin Cook, *DWM* 398

Rupert Holliday Evans played UNIT’s Colonel Mace in the Sontaran two-parter.

RUPERT HOLLIDAY EVANS: “Above all else, Mace is professional. He loves his men and is resourceful. Sometimes he’s flying by the seat of his pants, because he’s dealing with things he has no experience of.” Mace is, essentially, the new incarnation of Nicholas Courtney’s vintage UNIT chief, Brigadier Lethbridge-Stewart: “He’s someone I hold in incredibly high esteem. I’m sure Mace has had some guidance from the Brigadier. At one point, I mention that the Brig is stranded somewhere in Peru, so it’s fantastic to be doffing my cap to the guv’nor... Oh my lord, respect is due.” Interviewed by Jason Arnopp, *DWM* 396

These episodes are further enriched by a subplot focussing on Donna’s relationship with Sylvia and Wilf. Director Douglas Mackinnon takes up the story...

DOUGLAS MACKINNON: “Donna’s relationship with her grandad is very interesting. Helen Raynor has written some lovely scenes, where Wilf talks about his dreams about meeting aliens. Basically, he sends Donna away to have the adventures for him. When she comes back to visit her grandad and mum, we see her remembering the adventures she’s been on already, and it’s really poignant to see her coming back. Can real life work for her anymore?” Interviewed by Jason Arnopp, *DWM* 395



Top: Martha’s in trouble again in *The Poison Sky*.

Below: Donna’s mum, Sylvia, in one of her more cheerful moods.

Bottom: Donna and Wilf share a joyful reunion.



2008

In '08

At the Olympic Games in Beijing, the Great Britain team won 19 gold, 13 silver and 15 bronze medals, and finished fourth in the medal table. It was the best performance for the team in a century.



Georgia Moffett

Above: A lucky dip with a difference: stick your hand in...

Top: ... and voilà! You've got *The Doctor's Daughter*!

Bottom: The Doctor cradles the dying Jenny (Georgia Moffett) in his arms.



The next episode was written by Stephen Greenhorn, and directed by Alice Troughton, and called *The Doctor's Daughter*. Surely it was one of those where the title came first?

RUSSELL T DAVIES: "In a way, yes. There's no harm in that. It's a high-concept story in the middle of the series, to raise the ratings, to avoid the mid-series slump, which it did... Of course, you can never predict, because actually the ratings slump came earlier – it hit the Sontaran episodes." But Russell insists that it would have been "absolutely wrong" had Jenny – the daughter of the title – turned out to be the Doctor's actual daughter. "I think some fans were hoping that she'd be the mother of Susan [the Doctor's granddaughter], from Gallifrey, but that'd just be dull. Talk about destroying the character!" *DWM* 400

Born of a union, in fact, between the Tenth Doctor and an alien 'progenation' machine on the planet Messaline,



"I never thought I'd be cast as a young action hero who wields a machine gun." Georgia Moffett

Jenny was played by Georgia Moffett, the real-life daughter of Fifth Doctor actor Peter Davison.

ALICE TROUGHTON: "Georgia fits Jenny perfectly. She's so brilliant – feisty yet vulnerable, hugely watchable, and rather gorgeous... Georgia is as mad a *Doctor Who* fan as I am. She knew that she'd landed a cracking part." Interviewed by Benjamin Cook, *DWM* 395

GEORGIA MOFFETT: "I didn't believe it when I got offered it... The only time it really hit home was when I said my first line of the episode... The line was: 'Hello, dad!' Even then, I couldn't believe that I was saying that to Doctor Who! It's so surreal. I never thought I'd be cast as a young action hero who wields a machine gun. I don't see myself like that at all. Dad was thrilled."

What was it like to grow up with a dad who's an ex-Time Lord?

"I've never known any different. Funnily enough, I became good friends with Colin Baker's daughter – pure coincidence, actually – but then I sort of thought that *everyone's* dad was Doctor Who. It was a shock when I realised that wasn't true!" But now, of course, Georgia's Doctor is David Tennant. "He's an extraordinary actor. When you look at him, you sort of forget that you're acting and a camera crew is there... It takes no acting on your part, other than to just look up at him and go, 'God, yes, you are looking at your daughter.' The absolute highlight for me was probably our final scene together [Jenny's faux death scene]. It's the most amazing scene. Although," she adds, ever so modestly, "I think that's more down to David than down to me." *DWM* 395

STEPHEN GREENHORN: "When the producers offered me an episode called *The Doctor's Daughter*, my first thought

was that it'd be a kind of trick. But they said, 'No, no, we're really going to give him a daughter.' It spawned, I think, from a comment that I made in *DWM* that one of the tricky things about the Doctor as a central character is that you don't often get to *change* him. He might change other people, but other people don't change him. Russell cited that interview when he told me that he wanted to give me an episode where I could throw a few emotional hurdles in the Doctor's way, using questions about daughterhood and fatherhood to get under the Doctor's skin... Some people will really love this episode, and some people will hate it, but that's par for the course. I wanted to challenge the Doctor with what I see a lot of my friends with teenage kids going through: they're looking at their offspring and thinking, where the hell did *that* come from?! The kids are

testing the boundaries, rebelling against their parents, joining the Socialist Workers, or becoming vegetarian, or deciding to be a Buddhist. What would the Doctor's daughter be like if she had some of his qualities, but did different things with them, and expressed them in different ways? It was quite difficult to get the tone right; to set something in a war zone and not make it feel really dark and depressing. My first outline read like a cross between *Apocalypse Now* and *Children of Men*! Julie just looked at it and went, 'Stephen, you couldn't put this out at eleven o'clock on Channel Four, never mind seven o'clock on BBC One!'" *Interviewed by Benjamin Cook, DWM 395*

Susie Ligat returned as producer for The Unicorn and the Wasp, in which the Doctor and Donna (but not Martha, who is returned to Earth at the end of The Doctor's Daughter) meet real-life novelist Agatha Christie. Phil Collinson's idea, apparently...

RUSSELL T DAVIES: "I was trapped in a car with him, driving to Manchester, during Series Three, and he said, 'I'd love to do a murder mystery with Agatha Christie!' That's an instant commission... She just fits everything I want from those celebrity historicals: she's popular, she's accessible, she's fun, and there's still an awful lot of room to play with, to invent stuff around her – and, of course, that mysterious period in real life where she disappeared for ten days was just begging for the Doctor's intervention." *DWM 395*

SUSIE LIGGAT: "It's as camp as tits. We definitely didn't want it to become *Carry on Agatha*, but there are elements of that. You've got Felicity Kendal [as Lady Clemency Eddison], and Gareth writing it – it's camp, but brilliantly so, and intelligently so." *DWM 405*

RUSSELL T DAVIES: "It's literally the closest we've come to out-and-out comedy. It's borderline pastiche – deliberately so, and cleverly so." *Interviewed by Jason Arnopp, DWM 396*

CATHERINE TATE: "It's as much a kind of spoof of a genre as it is a story about a time traveller versus an alien. There's a lot of fun to be had from that, but I do think it's a standalone episode, in terms of tone." *Interviewed by Jason Arnopp, DWM 396*

GARETH ROBERTS: "If it was funny, it went in. If it was silly, it didn't go in. Although the script plays with the fun of the murder mystery genre, it has to remain true to the spirit of Agatha Christie's work. Her novels have real heart and character. They are simply and beautifully written, and a large part of her success comes from her insights into people and their relationships. I tried to emulate that." *Interviewed by Jason Arnopp, DWM 395*

RUSSELL T DAVIES: "We did actually discuss whether this episode should be called *Whodunit?*, but it just seemed like one step too close to parody for my liking!" *DWM 396*

FELICITY KENDAL: "Oh, it's fun! The script is very well written, and that's what I liked... It's hard for me to come in and do a small bit in something unless it's this witty and clever."

How would Felicity describe Lady Eddison?

"Well, she is a lady. The dying breed of the British Raj. That's her in a nutshell." *Interviewed by Jason Arnopp, DWM 396*

Fenella Woolgar played Agatha herself.

FENELLA WOOLGAR: "If I'd had time, I'd have read all 130 of her books, but I couldn't manage that. I did read *The Murder of Roger Ackroyd*, and her autobiography. I'm a professional!"

And who'd have thought Agatha Christie could be sexy, eh?

"Well, she had an awful lot of admirers when she was younger. She was also terribly shy, and couldn't really handle the whole publicity thing. There's a moment in her autobiography where she gets turned away at the door of her own party, then can't bring herself to say, 'But I'm Agatha Christie.'" *Interviewed by Jason Arnopp, DWM 396*

DAVID TENNANT: "I've worked with Fenella a couple of times, and I'm proud to announce to the world that her casting her was my idea. I think it's the first time a casting suggestion of mine has been taken up." *DWM 396*

Meanwhile, David's dad, Sandy, took a non-speaking role as a footman.

SANDY MCDONALD: "I came down to see David. We'd been having a difficult family time, which has passed, and I felt it would be good for us to get together. As you can imagine, I must be high on the list of *Doctor Who* fans!"

Interviewed by Jason Arnopp, DWM 396

The murderer, however, turns out to be the Reverend Golightly (played by Tom Goodman-Hill) – in actual fact a Vespiform, an alien that, in its true form, resembled a giant wasp...

RUSSELL T DAVIES: "Oh, it's a brilliant beast, that Wasp! It just seems so solid, and heavy, and bristling." *DWM 395*

TOM GOODMAN-HILL: "I've never played a vicar before, and particularly not one who turns into a giant wasp. He's a *Cluedo*-style reverend – a bit of a send-up of the classic village vicar. He tries to remain calm at all times... and appear human! I think I've lived for the day when someone says, 'And what were you doing on the night in question?'" *Interviewed by Jason Arnopp, DWM 396*

*Surprisingly, Russell knew next to nothing about the following, two-part serial, *Silence in the Library and Forest of the Dead*, until writer Steven Moffat delivered the scripts.*

RUSSELL T DAVIES: "Let's be honest, it's less work for me, because Steven is utterly trustworthy and brilliant. I knew that it was set in a library, that there was a



Above: Lady Eddison reads the latest thrilling novel by her favourite author in *The Unicorn and the Wasp*.

Below: What a whopper! The Vespiform goes on the attack.

Bottom: Plucky young Donna and Agatha Christie join forces to investigate the mystery of the body in the library.



2008

In 'o8

The BBC's longest-running children's series, *Blue Peter*, celebrated its fiftieth birthday. Meanwhile, school was out forever – as the final episode of CBBC's *Grange Hill* aired.



spooky little girl and shadow monsters, but that was about it. He didn't say a word about River Song [played by Alex Kingston] – although he has filled me in on her backstory since then. The truth about River Song! I'm taking that one to my grave..." *DWM* 400

RUSSELL T DAVIES: "Her existence is just so cheeky and brilliant... The whole thing is so understated that you're free to imagine whatever you want about River's role in the Doctor's future. Maybe she was the ultimate future companion, but no more. Or maybe very much more! Steven has extended and enriched the whole concept of the Doctor, without truly upsetting the appercart. Simply a genius piece of writing." *Interviewed by Jason Aronopp, DWM* 397

Steve Pemberton played Strackman Lux, the grandson of Felman Lux, who built the Library. The actor had to spend most of his time on set in a spacesuit.

STEVE PEMBERTON: "They're great, aren't they? They're like racing drivers' all-in-one overalls. The first two or three days, we had the helmets on all the time. I felt

like a Teletubby. You can't quite see or hear, you've no peripheral vision, you can't have conversations with people, and it's not even worth taking off the helmets a lot of the time, because you're just about to go for another take." *Interviewed by Benjamin Cook, DWM* 396

LOUISE PAGE: "Every time I got a script with a spacesuit in it, I'd think, oh no, not again. I was pleased to make River Song look sexy in hers, as that was the brief, although I don't think many people other than Alex Kingston could have pulled it off." *DWM* 418

STEVEN MOFFAT: "Alex Kingston [is] a proper, big, sexy star who makes you feel like a fat, clumsy, Scottish git just by being in the same room. Or that could just be me. I introduced myself to her on the set, and she smiled at me, and parts of my face *actually melted*." *Interviewed by Jason Aronopp, DWM* 395

Euros Lyn directed the two-parter.

EUROS LYN: "I love the idea of two people meeting one another from opposite ends of their lives – one partner has lived out a loving relationship, the other has it all ahead of him. I also love the grand themes of sacrifice, and death, and resurrection that Steven weaves so beautifully through this story. I knew we could make the interiors of The Library look amazing, and I spoke to Ed Thomas and [director of photography] Rory Taylor about creating an expressionistic landscape of tall shafts of light and hard shadows." *Interviewed by Jason Aronopp, DWM* 397

The aforementioned 'shadow monsters' were the flesh-eating Vashita Nerada...

STEVEN MOFFAT: "They're kind of piranha shadows, which are really quite scary. Kids will never turn their lights off again! But that's *Doctor Who*. It could be cracks in walls, or lumps under carpets. The whole thing is, there's something in your house!" This two-parter sees the return of another Moffat motif, that of well-meaning automatons causing chaos: "If anything, it continues the idea that the villains aren't necessarily evil. But I do think that straightforward evil is actually meaningless. All the evil acts in the history of the world have been committed with a pretty exact and precise agenda: people do what they think is right. You fly a plane into the World Trade Centre because you think

Top: The Doctor very carefully counts the shadows in *Silence in the Library*.

Above: An old, old friend, who paradoxically meets the Doctor for the first time – Professor River Song (Alex Kingston).

Below: Strackman Lux (Steve Pemberton) has a hidden agenda...



it's a necessary thing to do, not because you think it's going to improve your day. It's an insane and evil act – of course it is, it's appalling – but it's done to an agenda... The Vashta Nerada just wake up and eat in their forest, which happens to have been transported to another planet. Why should they care?" *Interviewed by Jason Annett, DWM 397*

EUROS LYN: "We always tried to play each of the moments as per script, and never pulled our punches. For me, one of the most potent moments is Donna's howling grief at the loss of her [virtual world] kids. I love that *Doctor Who* doesn't shy away from grown-up emotions." *DWM 397*

STEVEN MOFFAT: "I wanted to do the really big, sad ending, then have the Doctor burst back through the door and save everybody. I sort of like big, happy endings anyway, and it feels right. I'd be quite keen on having the Doctor meet River again, but of course it'd be out of sequence. She wouldn't have been to The Library yet, and the Doctor would know a little bit of her future. And she would know lots of his! He'd know where she's going. But maybe he always knows how his companions die. Maybe he looks it up." *DWM 397*

In May 2008, it was announced that Steven would be taking over from Russell as showrunner from the 2010 series.

STEVEN MOFFAT: "I was asked in July 2007... It was months before I said yes. I don't think I gave in til October or something. I had to think of other things. I thought, I'll have to spend a lot of time in Wales, and I actually live in West London, so that's a problem. I also had to think, looking around the room – and I know this sounds appalling – who else is it going to be? Even I think I'm the obvious choice. I knew my stories had gone down quite well. In *Doctor Who* lore, I had a little place. It wasn't Russell's place, but it was a decent place – the guy who wrote *Blink*, the guy who wrote *The Empty Child*. That was kind of okay. I'd have settled for that, and I could have carried on doing that forever... Writing a story every year – I loved it! I got on



this *Midnight* idea. It was like an itch. It burnt in my head. It was a brilliant idea that just had to be written. That was unfortunate on poor Tom, but his script will get made one day." *DWM 400*

Midnight takes place almost entirely on one small set, and focuses on just the Doctor and an ensemble cast of guest characters.

DAVID TENNANT: "Filming was very intense. It was a cramped set, and one scene lasted 45 pages, which we played in 12- to 15-minute takes. That's unheard of in television drama – let alone *Doctor Who*, which tends to rattle from one scene to the next quite quickly. It's the closest I've ever felt to doing theatre on television... We were all worried that it might drive us all properly mad, or that it might be very dull to shoot, but actually it was one of the most exciting times I've had on this show.

Above: A paralysed Doctor is dragged towards the exit by Professor Hobbes (David Troughton) and Biff Cane (Daniel Ryan) in *Midnight*.

Bottom: Sky Silvestry (Lesley Sharp) is attacked by an unseen aggressor...



"Midnight gives us a bunch of people, trapped, in danger – and some terrible things are said and done..." Russell T Davies

with my own life, my other work, and once a year I'd write a *Doctor Who*... When I knew Russell was leaving, I said, 'Look, if I did more than one a year, would that make it easier for you to stay?' Apparently not, as he left anyway. Maybe he thought it would make it even worse... There was definitely an element of 'This is the time I'm supposed to do this...' When I really cleared my head, I couldn't quite say 'yes', but I knew I wasn't going to say 'no'. I remember talking on the phone to my dad. I said, 'I've just been offered *Doctor Who*.' And he said, 'Well, obviously, you're going to do it.' I said, 'I don't know, maybe I will, maybe I won't.' 'No, no, of course you're going to do it!' He sent me a photograph of me reading a *Doctor Who* book at the age of eleven, when I looked exactly like my son, Joshua. So, of course I was going to do it. It just took a while to admit it."

Interviewed by Tom Spilsbury, DWM 418

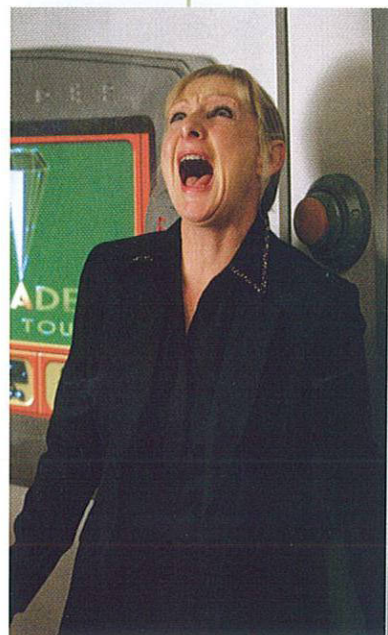
Russell wrote the tenth episode of the season, Midnight, at the eleventh hour, to replace a script called Century House by Tom MacRae.

RUSSELL T DAVIES: "Tom's script would have been lovely, but it was too close, in too many respects, to the Agatha Christie episode – and I got a bee in my bonnet about

Watching it back, it's one of my absolute favourites of all the ones we've done." *Interviewed by Benjamin Cook, DWM 396*

RUSSELL T DAVIES: "Once I'd thought of the character of Sky Silvestry, and what happens to her in this episode, I couldn't leave it alone. I had to write it. In *Voyage of the Damned*, most of the survivors are marvellously noble; *Midnight* allowed me to show that it's not always like that. It gives us a bunch of people, trapped, in danger – and some terrible things are said and done... The cast ate up these parts. Lesley Sharp is just, well, nobody else could have played Sky like she did. You can't take your eyes off her." *Interviewed by Benjamin Cook, DWM 396*

LESLEY SHARP: "It's a genuinely frightening script. It's really creepy. I found it quite disturbing." Her only misgivings were over the amount of line-learning. "It did look as though I was going to have to learn the whole script. In fact, there were ways around that. For some sections, when I was speaking in sync, we used autocues. The director, Alice [Troughton], worked out which bits I was going to be on camera for, and which bits I wasn't, so I only had to learn certain sections... It was really great fun to go that bonkers... When Sky is copying people's speech patterns, we [Lesley and David]





Top: Donna encounters a mysterious woman, who tells her how reality *should* be in *Turn Left*.

Above 1: Donna is enticed into the tent of a Fortune Teller (Chipo Chung).

Above 2: Donna realises that things are very, very wrong with her world...

Bottom: With London destroyed by the *Titanic*, the Noble family find themselves in reduced circumstances.



“One reason I wanted to return was the chance to work with Freema and Catherine...” Billie Piper

both had to learn the square root of pi to two- or three-dozen decimal places, but it was almost impossible to keep up with David. His speech pattern, the rate at which he speaks, is phenomenally fast. He learns pages, and pages, and pages, and the rate at which he speaks is the rate at which he thinks. Russell explained to me that David's Doctor has a lot to say because that's David – he's so bright.” *Interviewed by Benjamin Cook DWM 357*

Following snatches of her earlier in the season – loitering near a bin and popping up on the TARDIS scanner – Rose Tyler returned properly in Episode 11, Turn Left.

BILLIE PIPER: “I had to watch a lot of the old stuff, so I could remember certain things about the character, because I'd been playing posh birds since I left *Doctor Who*. Rose is a bit of a chav, bless her. I needed to hear the voice, and watch the posture and everything, but then the minute you get on set, and you've got Russell's scripts, and he remembers how to write so well for Rose, you're back there on day one, really.”

Has the Rose that we meet in Series Four changed much since the end of Series Two, when the Doctor left her on a beach in Norway, sobbing her heart out, after he'd just missed the chance to tell her that he loved her?

“Oh, do you reckon?” she grins. “That's what the Doctor was going to say, was it? To answer the question – yes, she has changed. She's hardened. She's been through a lot in her parallel world. I think she's been through emotional turmoil. She's quite sad and lonely, but also really bolshy and, that great quality that Rose has, just so headstrong and single-minded.” *DWM 356*

Had she watched Doctor Who much since leaving, or was it too strange to see someone else playing the companion?

BILLIE PIPER: “I think it bothered me for about a day, and then I just got over it. I thought I'd be a lot more jealous of Freema than I was, but I had my head in other projects at the time. I was just really pleased that the show was going on, and that it was still successful. One of the reasons I wanted to come back was the chance to work with Freema and Catherine.” *DWM 358*

Turn Left, the season's 'Doctor-lite' episode, imagines a world without the Doctor...

RUSSELL T DAVIES: “This time, the Doctor's absence is the entire story. Think how many times the Doctor has saved the world, remove him, and watch what happens. Of course, since everything's seen from Donna's perspective, we deal with current-day events only, from *The Runaway Bride* onwards. Believe it or not, I did spend a long time wondering what happened to those off-world and historical tales, with no Doctor. I almost put in a line of dialogue explaining that UNIT had sent time commandos back to 1599, to stop the Carrionites, before deciding that was a reference too far. And it was fun imagining that old Professor Yana was still pottering away on Malcassairo, never realising who he was! And that the poor old crew of the *Pentallian* ran out of their 42 minutes and burnt alive! But in the end I left that sort of stuff to fan fiction – including my own! – and concentrated on how much the twenty-first century must be suffering.” *DWM 357*

RUSSELL T DAVIES: “This is really Donna's episode, and Catherine Tate's. She delivers one of the finest performances I have ever seen, as the fate of the whole world begins to revolve around an ordinary temp from Chiswick.” *Turn Left* is a particularly potent episode for anyone who's fallen in love with Donna's family. “I'd loved Jacqueline King and Bernard Cribbins right from the start, and was keen to give them material that would allow them to stretch their wings and fly. Very early on, when we tempted Bernard back on board, I promised him some real meat to get his teeth into. It's not always a sympathetic portrait of the Noble-Motts. Some terrible

things are said in the course of this story, but then that's families for you." *Interviewed by Jason Arnopp, DWM 396*

CATHERINE TATE: "The irony about Jacs is that she's the nicest woman on Earth, whereas Sylvia... isn't! Jacs really felt it when she had to be, well, not as emotionally giving as she is in real life. She'd have a scene where Sylvia would have to speak down to Donna, and afterwards she'd go to me, 'Oh darling, I'm so sorry!' She really did take it personally. She's lovely." *DWM 399*

JACQUELINE KING: "If I've been nasty to Catherine in a scene, I find it essential to give her a whacking great hug afterwards, just so she knows I don't mean it." *DWM 398*

CATHERINE TATE: "And Bernard – oh, Bernard is a legend. You want to sit and listen to him talk all day. We had an amazing time, especially on *Turn Left*, where it was pretty much just the three of us." *DWM 399*

Turn Left's Time Beetle wasn't such a success, however.

SUSIE LIGGAT: "I will put my hands up and say I don't think that was out most successful creature. In the Edit, we were very aware of its visual weakness, should we say, so we cut around it as much as possible." *DWM 405*

CATHERINE TATE: "It looks like a novelty rucksack – like being in labour, but with fewer people around!"

Interviewed by Jason Arnopp, DWM 397

The two-part series finale, The Stolen Earth and Journey's End, reunited David Tennant with several of his former co-stars...

DAVID TENNANT: "We were bringing together all the people that I've had a good time with. It's as though it were written just for me! I think everyone genuinely loves the characters that they play, so was just keen to be part of it, to be playing those character, and to find out how those characters get on... There were some big personalities in there. Everyone sort of bounced off each other." *Interviewed by Benjamin Cook, DWM 398*

ELISABETH SLADEN: "Well, for a start – Captain Jack! I just adored John Barrowman from the minute I met him. I think John would be an amazing friend. He's outrageous... He brings such energy. He goes for it 110%... In one scene, he blew me away."

So, did he, um –?

"Expose himself? Not to me. To everyone else, but not to me. I'm taking it as a compliment." *Interviewed by Benjamin Cook, DWM 397*

JOHN BARROWMAN: "No way am I going to whop it out for Sarah Jane Smith. It'd be like whopping it out for the Virgin Mary! Actually, I did get it out quite a few times, but she was looking the other way. I think she deliberately turned away." *DWM 398*

CATHERINE TATE: "Oh, he's such a quiet man. You literally have to tease John out of the trailer... He's so reluctant to get on stage and get in front of the camera. He's so reluctant to drop his pants at any given moment!"

Interviewed by Benjamin Cook, DWM 398

JOHN BARROWMAN: "Catherine Tate and I hit it off really well... She said to me, 'The reason we get along so well is that I'm just a gay man in a ginger wig!' She is very different to the other regulars, because she is very quiet – but when Barrowman's around, it's very hard to stay in your shell." *DWM 397*

NOEL CLARKE: "I didn't want to come back [for the Series Four finale] for just one scene, and then be shot down dead, but when Russell and Julie told me what their plans were, I was very glad to return."

How easy was it to get back into the role of Mickey? Is it like riding a bike?

"Oh, definitely – a trusty old BMX that doesn't break down. Never mind those mountain bikes with their fancy gears; it was like jumping on the old BMX that just has wheels and brakes." *DWM 398*

CAMILLE CODURI: "They didn't even have to twist my arm... Not to take away anything from Martha or Donna, but Rose and the Doctor had a vibe that was, like, the big love thing – a special relationship. The fans come up to me and go, 'ROSE! WE MISS ROSE!' That's been going on ever since we left."

Has Camille ever felt that she's really left?

"Oh no. My God, no. It'll always be in there, locked away, right in my solar plexus. Do you know where that is? It's in there, I'm telling you!"



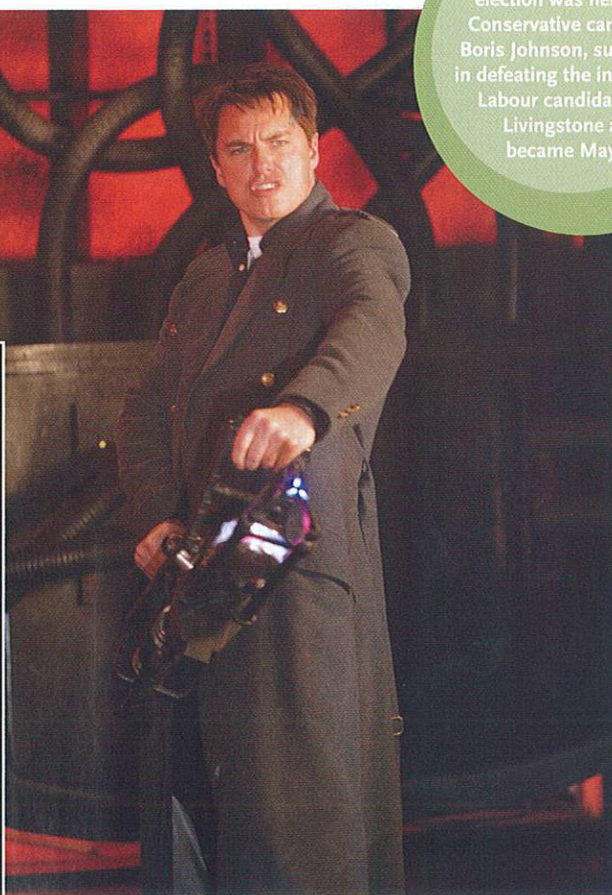
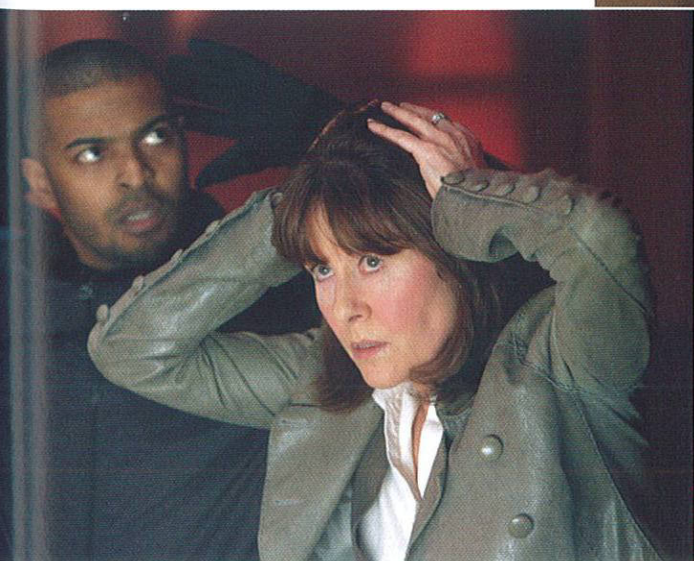
Above: The parasitic Time Beetle, the root cause of the alternative reality in *Turn Left*.

Bottom left: Mickey and Sarah Jane surrender to the Daleks in *Journey's End*.

Bottom right: Captain Jack Harkness, being his usual, shy, retiring self – with a big gun – aboard the Dalek ship.

In '08

In May, the London Mayoral election was held. The Conservative candidate, Boris Johnson, succeeded in defeating the incumbent Labour candidate Ken Livingstone and became Mayor.



2008

In '08

Animated, action and superhero movies dominated at the box office. The most successful films of the year included the Batman thriller *The Dark Knight*, superhero flick *Iron Man*, the action movie *Indiana Jones and the Kingdom of the Crystal Skull*, the animated adventure *WALL-E* and the animated/action/superhero story, *Kung-Fu Panda*.



How has Jackie changed since the end of *Doomsday*?
 "She's upgraded, in a sense. She's got a bit more money, so she's got classier gold trainers, and diamante hoop earrings instead of £2.99 jobbies... A bit more upmarket, I think. More mature. I think she's had to mature, really... They're in a parallel world, she's got a young baby, and I think at the back of her mind, always, there's that concern about Rose with the Doctor, because it's unfinished business. I think Jackie hopes for, and fears, some sort of closure – for them both, actually."

DWM 398

Even Richard Dawkins – evolutionary biologist, popular science writer, and husband to former companion actress Lalla Ward – appeared in *The Stolen Earth*.

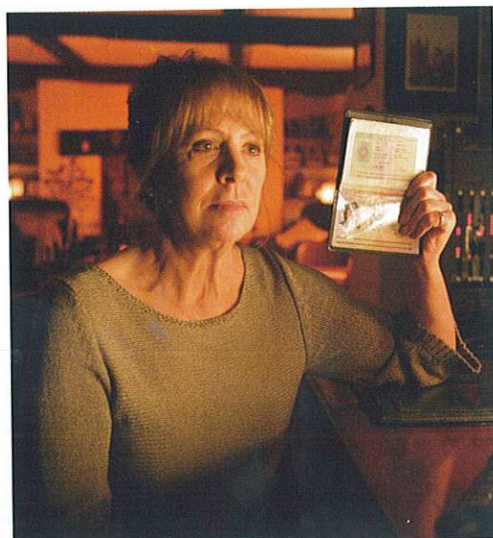
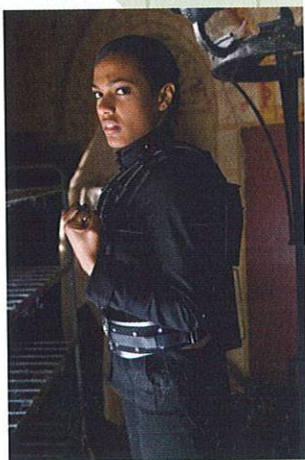
RICHARD DAWKINS: "The connection of Lalla made it very tempting. I've loved seeing many of her episodes on DVD, so it was a nice thing to do."

The premise of the episode is that the Earth and 26 other planets have been transported across the universe by the Daleks, to form a compression field that can cancel out the electrical energy of atoms. The resulting 'Reality Bomb' can destroy all matter in the universe. Now, what are the chances of this happening in real life?

"Er... well, I'm not an astronomer, but I think it's pretty unlikely."

What if Daleks *actually* existed? What then?

"Well, it's still hard to imagine how it could happen. I suppose Earth could get knocked out of the solar



system, but, I mean, how's it supposed to happen in the story? How is the Earth transported?"

To be honest, Russell T Davies doesn't go into the exact science.

"Right. It would, needless to say, be a complete disaster. Nobody would survive." Interviewed by Benjamin Cook, DWM 398

Originally, Russell intended for *Voyage of the Damned's* Midshipman Frame to return for the two-parter as a fully-fledged companion.

RUSSELL TOVEY: "He wanted me to come back, but I was doing a play in the theatre, so I couldn't do it. I was gutted. He wanted to kill me off, apparently. Frame would have been exterminated by the Daleks." DWM 403

However, *Torchwood* regulars Gwen and Ianto did appear, while Nicholas Briggs returned as the voice of Dalek Caan...

EVE MYLES: "When I read it in the script that Gareth and I would be firing at a Dalek, I almost fainted... We're used to handling handguns, but not machine guns. Still, once you've fired one gun, you've fired them all." DWM 398

NICHOLAS BRIGGS: "Dalek Caan is a bit socially dysfunctional, so I was ideal casting. I always look for the clues in the script, and Russell is very good at describing what he wants – the high voice, the 'sing-song' quality..." This was Nicholas' third time voicing Caan, but never before had he gone this, well, crazy! He's a writhing, giggling, shivering, gleeful wreck of a Dalek. "My theory is that being sucked through the Time War and blown out the other end has kind of reverse-wired – or random-wired – his brain, so all his neurons are firing in constantly changing, random, insane ways. That's why he doesn't really know what's funny or serious. He just knows the truth, and it blurts out in this odd, cryptic way. I think he's frozen in a moment of excruciating ecstasy. When any emotion surges up inside him, it makes him laugh, whether it's appropriate or not." DWM 398

Former Prime Minister Harriet Jones popped up, too – but was duly exterminated.

PENELOPE WILTON: "Daleks are frightening, because they're so inhuman... They seem machine-like. It is, perhaps, an innate fear that we all have of being taken over by machines."

Did she mourn Harriet's death at the hands – or plungers, maybe – of the Daleks?

"Well, I do care about her... but I don't go into the realms of mourning her demise. That way madness lies." DWM 398

Add to the mix Davros, the mad, bad and dangerous creator of the Daleks, returning to *Doctor Who* for the first time since 1988's *Remembrance of the Daleks*...

RUSSELL T DAVIES: "I wanted to wait to bring him back, but he was always there as an option if other plans fell through. I think Davros was even a possibility when we couldn't work out what was at the bottom of the Satan Pit – before realising it should be Satan, obviously! But I'm glad we waited." Interviewed by Scott Handcock, DWM 401

RUSSELL T DAVIES: "I refused to have Davros in charge of the Daleks. If I'd got rid of the Supreme Dalek, the whole story would have been a lot simpler, but I just don't believe in Daleks that become servants. Davros had to be *their* slave, locked away in the vault." DWM 400

RUSSELL T DAVIES: "Maybe it's the age of everyone involved, but we all wanted to remain faithful to the very beginning of the character, knowing that Neill's

Top: The totally barking Dalek Caan – prophet of doom...

Above 1: Jackie gets ready to sort out anyone who dares to mess with her daughter!

Above 2: Martha, on a desperate mission to find the Osterhagen Key.

Bottom: Harriet Jones, played by... oh, you know who she is!



In '08

Rafael Nadal defeated five-times defending Wimbledon champion, Roger Federer, in the Men's Singles to win his first Wimbledon title.

prosthetics could do miracles with the mobility of the face. That original version [from 1975's *Genesis of the Daleks*] is still a great piece of design, although I liked the later ones, too. I always thought Terry Molloy's Davros looked as though he'd been bloated and jaundiced by drugs – that awful plump yellow. It was brilliant." *DWM* 401

NEILL GORTON: "It really was a collaboration. Pete [McKinstry, concept designer] did a beautiful job of re-imagining the chair, making it meaty, and muscly, and really powerful-looking. Louise did the leather tunic, which again echoes the classic design, whilst adding the

probably originally inspired by Hitler, and I found that to be quite a useful reference point, particularly in some of his more dogmatic speeches." Interviewed by Benjamin Cook, *DWM* 398

ELISABETH SLADEN: "Julian had done his research. Michael would have loved that. After the readthrough, I went over and said, 'Julian, that was so amazing. You actually sound like Michael.' He said, 'No pressure, then!'" *DWM* 397

DAVID TENNANT: "I don't know how much Julian studied the old Davros tapes, but you could see that

Above: He's back! Davros (Julian Bleach) returns to advise the Daleks.

Below: Neill Gorton, Phil Collinson and David Tennant admire the new-look Davros, fresh from Make-Up.



"I felt a certain amount of pressure to live up to the standards set by the previous portrayals of Davros..." Julian Bleach

buckles and other little details, then I was responsible for the head and the claw – the fleshy parts, the performances parts – so I designed the prosthetics. My other contribution was the torso piece, when you reveal the decomposed chest that's been picked apart."

Interviewed by Scott Handcock, *DWM* 401

RUSSELL T DAVIES: "I love that ribcage bit! I think a lot of kids would react with glee, not horror. Seriously, Davros is meant to be horrific." *DWM* 401

In preparation for playing the latest incarnation of Davros, Julian Bleach – who had previously played the 'Ghostmaker' in Series Two Torchwood episode From Out of the Rain – sought out the DVD of *Genesis of the Daleks*, to study Michael Wisher's original portrayal.

JULIAN BLEACH: "Although the image of Davros has been branded on my memory since I saw him in the 70s, I chose to watch that one again just to remind myself of that voice. On second viewing, he was every bit as potent as I remember. I'd say the character was very

he knew what he was doing. At the same time, he didn't feel constrained, to introduce a bit of Julian Bleach madness. He was terrific. Best monster yet, I'd say... When it all came together, you got the full Davros nightmare." *DWM* 398

Did Julian find the fact that other actors have played the part before a help or a hindrance?

JULIAN BLEACH: "That can make it harder to approach it afresh, but it's more of a problem if you're trying to find a new interpretation of the character. What I was trying to do with Davros was to recreate – and match as closely as possible – a previously established character. I felt a certain amount of pressure to live up to the standards set by the previous portrayals, but the task was made a bit less daunting by the fact that [director] Graeme Harper was there to keep me on course." *DWM* 398

NEILL GORTON: "I was absolutely cock-a-hoop when I heard that Julian was going to be Davros. It settled my fears that you'd have an actor who didn't actually



In '08

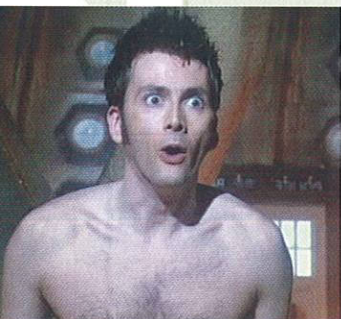
The world's financial markets were thrown into turmoil as stocks and shares around the globe crashed, and banks teetered on the brink of disaster.



Top: Rose gets to be with the Doctor – well, a human version of him anyway – in the parallel world.

Above: Davros considers his next move...

Below: It's the Doctor! And he's naked! Lummy, you never got this sort of thing in William Hartnell's stories...



“With Rose, at the end, you want to feel she’s left with the person she loves...” David Tennant

enjoy wearing the prosthetic, and that might hinder the performance... He just really enjoys being under lots of make-up, and literally being able to create a character from the ground up.” *DWM* 401

JULIAN BLEACH: “I wouldn’t call it physically demanding so much as mentally demanding, because the sight-impairing and sound-distorting effect of the prosthetic make-up can eventually be a bit disorientating.” *DWM* 358

ELISABETH SLADEN: “When I first saw Julian’s Davros all cloaked and clothed, and sitting in his chair, I said to Graeme Harper, ‘He looks ghoulish. He looks absolutely as though he’s had the life sucked out of him. He’s terrifying.’ Graeme said, ‘Good, good!’ It’s like it presses a button. It pressed John Barrowman’s button as well. We both saw Davros and screamed. John said, ‘I’m getting moist!’” *DWM* 357

FREEMA AGYEMAN: “It wasn’t moistness; it was a certain stillness... It’s the creepiest, strangest, ugliest, but most interesting monster we’ve ever had. I didn’t have prior knowledge of the character, but it was incredible seeing everybody else’s reaction. For people like John and Lis, it was a magical moment. I was honoured to be there.”

DWM 398

At the cliffhanger to *The Stolen Earth*, nine million viewers watched the Doctor regenerate, apparently (but not really!) – and the fallout caused a media storm.

RUSSELL T DAVIES: “None of us saw that coming. I think the entire country realised, consciously, how much they love David Tennant.” *DWM* 400

Did David enjoy getting naked in the TARDIS for the scenes in *Journey’s End* where Donna activates the energy stored in the Doctor’s spare hand to form a second, identical, but half-human Doctor? What do you think?

DAVID TENNANT: “No, not really! It came at the end of a long shoot. You don’t exactly have a chance to go to the gym when you’re filming *Doctor Who* every month, so it wasn’t ideal timing.” Of the identical Doctors, he says: “Are they two distinct performances? Well, slightly. There are different thought processes going on... They’re different characters, but they’ve both got to be the Doctor. It’s the same character, but it’s not. It’s a tricky one, because with Rose, at the end, you want to feel that she’s left with the person that she loves, but also that she isn’t. It’s quite a subtle, ambiguous ending for Rose.”

DWM 398

RUSSELL T DAVIES: “There are all sorts of ways that you can criticise those final two episodes, and all sorts of reactions that I was dreading. The Daleks *again*? For the third time?” Three out of Russell’s four series finales have featured the Daleks. “I was dreading that it was too internalised, too full of continuity, that feeling that it’s only for the fans. I thought, this could be brilliant or this could be terrible. I was waiting for it to backfire – but I think it became something remarkable. In *Journey’s End*, it becomes unlike any other programme on TV. I’m really proud of that. It’s barmy, that episode. And it worked. You forget all the fears that you had beforehand. It has a sort of end-of-term energy to it, an arrogance to it, a muscle to it. It’s glorious.” In particular, he pinpoints the TARDIS dragging the Earth back home, describing it as “the biggest and boldest piece of storytelling possible...” *DWM* 400

GARETH DAVID-LLOYD: “I’ve never felt so ridiculous,” says Gareth, remembering that scene, “but you just have to throw yourself into it, whether you’re acting against green screen, pointing a weapon at a Dalek, or mounting a desk and yelling. You do sometimes think to yourself, *I do this for a living?! But then you have to focus on the job in hand, and that’s playing the character as convincingly as possible.*” Interviewed by Benjamin Cook, *DWM* 398



In '08

Barack Obama was voted in as the forty-fourth President of the United States. He was the first African-American to be President-elect.

The Earth-dragging sequence also gave Tommy Knight his first opportunity to work with K9.

TOMMY KNIGHT: "I thought, I'm going to do loads of really cool scenes with the Doctor. I was so excited! But all my scenes were in the attic. I was really disappointed. But I'm not going to crib." *Interviewed by Benjamin Cook, DWM 398*

TOMMY KNIGHT: "There are so many thousands of people out there – millions of people – that love K9 so much that to sit here with him, with your arm around him, well, it's quite magical."

He's just a tin dog, though, isn't he?

"It's a pretty awesome tin dog, though... This is an amazing dog that can shoot lightning and do all sorts of crazy stuff!" *DWM 398*

NOEL CLARKE: "It was a surprise when I received the script and found that Mickey stayed in this universe [with Martha, Sarah Jane and Captain Jack, at the conclusion to *Journey's End*], while Rose and Jackie went off to the other one – but it was a pleasant surprise. Obviously, it's left open." *DWM 398*

After departing with the Tenth Doctor (the half-human doppelgänger having stayed with Rose in the parallel universe), Donna becomes overwhelmed by the Time Lord knowledge in her head, due to the 'biological metacrisis' that created the half-human Doctor – and the original has to wipe all her memories of her travels with him, so that her mind doesn't burn up.

CATHERINE TATE: "Is it Caan who keeps saying, 'One of them must die'...? Well, one of them does, because Donna dies – the Donna that she has become dies... The tragedy is that she's blissfully unaware of all these

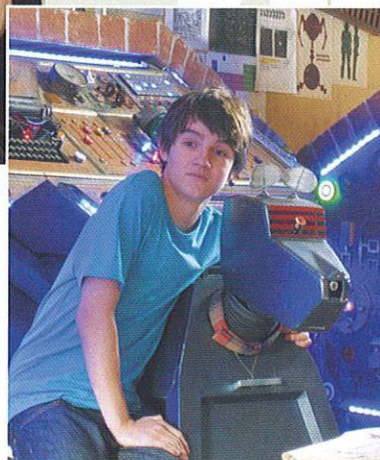
wonderful adventures. It's so painful." *DWM 398*

DAVID TENNANT: "It's epic in its scale, yet domestic in its tragedy. I think that's what Russell does so brilliantly, and what *Doctor Who* does so brilliantly, actually. The whole universe can be under threat, the stakes can be as high as it's possible for stakes to be, and the Dalek plot ends with the biggest of all bangs – but that's followed by a scene in a living room, a scene that's about loss, and heartbreak, and missed opportunities... It has an emotional punch, and it allows the loss of Donna to be felt... It's proper drama, isn't it?" *DWM 398*

BERNARD CRIBBINS: "I got tearful immediately. The whole thing of the Doctor bringing Donna back home, it's all very emotional. It's emotional in the writing, and it's emotional to act it. It's gorgeous stuff. It's a cracking piece of writing." *DWM 398*

RUSSELL T DAVIES: "In some ways, it's merciless. As a fan of the Doctor, which Donna undoubtedly is, imagine forgetting him! Imagine that happening to us! Dear God, life would be empty, and so much duller. But it had to happen... All these brilliant people come together to save the universe, but a price has to be paid. You can't have everyone sailing off into the sunset. I couldn't kill anyone – seriously, imagine the awful, unending tonal shift on a Saturday night if I had – but this is possibly worse. She'll never know how wonderful she was, how glorious her life could be. Oh God, it's sad!" *Interviewed by Benjamin Cook, DWM 398*

CATHERINE TATE: "When Bernard says, 'But she was better



Top: The TARDIS is fully manned at last as it drags planet Earth back into position.

Above: Sarah Jane's adopted son Luke (Thomas Knight) and her trusty computers, Mr Smith and K9, all help to save the day in *Journey's End*.

Bottom left: Donna and the newly grown Doctor have a plan to defeat Davros...

Bottom right: A heartbreaking scene, as the Doctor is forced to wipe Donna's memory in order to save her life.



In '08

Actors John Ringham, Ian Collier, Bruce Purchase, Hugh Lloyd, Walter Randall and David Brierly all passed away in 2008.

Top: Appropriate weather for a sad departure: the Doctor says farewell to Wilf...

Right: ... shortly after he's left Donna in the care of her family.

Below: Departing *Doctor Who* star Catherine Tate gives departing *Doctor Who* producer Phil Collinson a hug.
© Jennie Fava



with you,' that really resonates, because she was. I got to be something other than the stroppy, noisy bride."

DWM 398

DAVID TENNANT: "I think what Catherine did with Donna is so, so brilliant, so affecting, and funny, and sad. She fills every moment on screen with unexpected things, and I'm so glad that I got the chance to do all those stories with her." DWM 398

CATHERINE TATE: "I can't believe how quickly it went. How did we cram all that in? I feel like I went away for about two months, but I think back and go, no, we did it for nine! We had the Ood, we went to Rome, we had four double-episodes, we did a whole episode of night shoots, practically... I cannot believe that I spent the same

amount of time doing *Doctor Who* as I did growing a child inside me! It's such a close-knit atmosphere, such wonderful cast and crew. And then suddenly it all stops. I miss it like crazy, I really do... Had there been the potential for Donna to stay on for another series, I must confess that I'd have said yes like a shot. I would have jumped at the chance to go back. I know that it's going to be a job in my career that I'm going to look back on and measure other jobs by. Most definitely. In every respect." DWM 399

Also, *Journey's End* was Phil Collinson's final episode as producer.

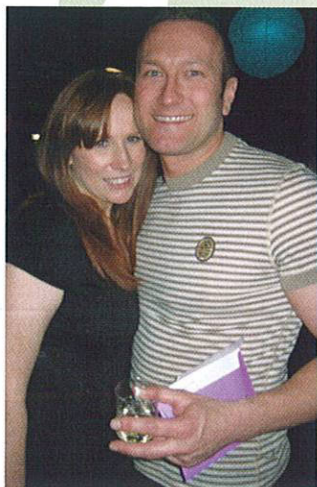
PHIL COLLINSON: "I left because it was time – for me, personally. Four-and-a-half years is longer than I've ever stayed in a job... A little bit of the creativity goes. A little bit of that 'I'm sweating and excited to be picking up this new script and working out how we're going to tackle it' goes. Also, there comes a point when it's best for the show. You need to have new people coming in."

When did he realise that his time was up?

"Coming to the end of Series Three, I think. It felt hard to do another series. I kind of thought, oh, we're doing this again? I'm so glad that I did a fourth series, but I knew then that it would be my last... Of course I miss it. I miss the people hugely. I got very close to a lot of them, because we worked long hours, we worked hard, and it was incredibly, intensely collaborative – and terrifying, in the early days – and an awful lot of fun. It's the happiest thing I've ever worked on, and I miss that. Frankly, I miss being in that shitstorm. Every day, the phone would ring and something had gone wrong. I miss dealing with that."

So, did he find it tougher to leave than he'd expected?

"In the initial few months, it does feel like someone's died. There's suddenly a massive part of your life that isn't there anymore. It's awful. I've cried. It's a very strange thing to be in your late 30s, and know that the job that you'll be defined by forever, probably the most exciting job that you'll ever do, is behind you. It's very disconcerting. I've had to come to terms with that... When I first started, I did feel intimidated by all those illustrious names who had held the job before me





Top: Luke, Clyde (Daniel Anthony), Maria (Yasmin Paige) and Sarah Jane find something nasty in the woods in *The Last Sontaran*, the opening story of Series Two of *The Sarah Jane Adventures*.

Below: Aspiring journalist Rani Chandra (Anjali Mohindra) joined Sarah Jane's team in *The Day of the Clown*.

Bottom: It's the Brig! Sir Alistair Lethbridge-Stewart (Nicholas Courtney) helps out Sarah Jane in the season finale, *Enemy of the Bane*.

– Verity Lambert, Barry Letts, Philip Hinchcliffe, John Nathan-Turner. I felt that I couldn't live up to those people. But you know what? I feel that I have. I did the job. I lasted. They didn't sack me. I no longer feel like I don't belong there." **DWM 402**

From September 2008, Series Two of *The Sarah Jane Adventures* aired – and marked a sad moment, with the departure of Yasmin Paige as Maria Jackson, packed off to America with her dad.

YASMIN PAIGE: "It was filming during the exams, and they couldn't really find a way around it, and I just thought it would be best. I left on a good note... It is hard for Maria, but I think she wants to do what's best for her dad." Interviewed by David Bailey, **DWM 401**

How did the cast take the news that Yasmin wasn't coming back for the full second series?

TOMMY KNIGHT: "Devastated. We were bricking it a bit. We didn't know if it'd be the same with a new character, but Anjali is just so lovely. It's not like she's replaced Yaz." **DWM 401**

Anjali Mohindra played new girl on the block Rani Chandra. She remembers landing the role...



"Nick is such a laugh, for a guy of his age. I was like, 'Oh my God, you've been in this for ages! You really respect him.'" Anjali Mohindra

ANJLI MOHINDRA: "I assumed that there had been a big mistake, that they'd got the wrong person! The next thing I did was take all the really bad photos of me off Facebook, in case any seven-year-olds find my profile, because we had role models when we were that age – you looked up to Britney, and suddenly there she was hanging out of a car, with everything on show, and it really disappoints you." Interviewed by Benjamin Cook, **DWM 401**

PHIL FORD: "Rani is possibly more streetwise than Maria was. She's perhaps a little more headstrong." **DWM 400**

DANIEL ANTHONY: "I think Clyde fancies Rani quite a lot, but he's not going to tell anyone, because he's Clyde, he's cool, he's not going to show a softer side. Apparently, all the girls love Clyde."

Does Daniel get lots of fan mail?

"Mostly it's from 40-year-old men who just really love *Doctor Who*. I write back sometimes, but some of them are too strange." **DWM 401**

In December's two-part Sarah Jane series finale, *Enemy of the Bane*, Nicholas Courtney returned to the *Doctor Who* universe as Brigadier Lethbridge-Stewart (now a Sir), written in as a last-minute replacement for Martha when Freema Agyeman had to drop out...

NICHOLAS COURTNEY: "I got a phone call saying, 'We'd love you to come back,' so I said, 'With pleasure.'" Interviewed by Tom Spilsbury, **DWM 402**

ELISABETH SLADEN: "It's seamless, the Brig coming in. It's absolutely seamless. It really, really works." Interviewed by Tom Spilsbury, **DWM 402**

NICHOLAS COURTNEY: "I think I had about five days' notice. I don't know what they'd have done if I'd said no!" Interviewed by Benjamin Cook, **DWM 404**

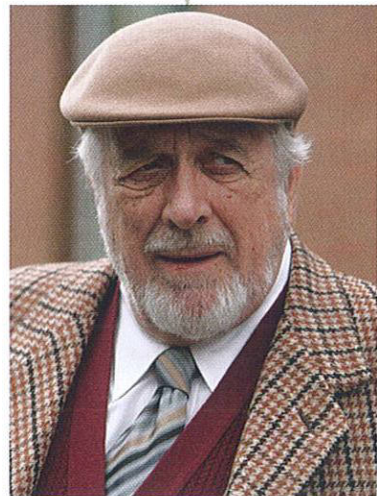
RUSSELL T DAVIES: "Oh, it was brilliant! Proper fanboy thrill. But even Julie Gardner, who knows little of the UNIT years, came out of the readthrough saying of Nick, 'What a performance!'" **DWM 400**

ANJLI MOHINDRA: "Nick is such a laugh, for a guy his age. He was telling me that he's been with a lot of the Doctors in the past 40 years. I was like, 'Oh my God, you've been in this for ages!'"

You really respect him... You take a shine to him automatically." Interviewed by Benjamin Cook, **DWM 404**

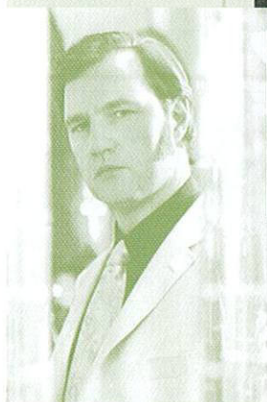
The 2008 *Doctor Who Christmas Special*, *The Next Doctor*, was set in London in 1851. Written by Russell T Davies, it featured the Cybermen, but centred on Jackson Lake (played by David Morrissey), a man who mistakenly thinks he is the Doctor.

DAVID MORRISSEY: "This man, you know, he's lost his wife and his child. He was in trauma, really. He'd lost his memory, because of what happened to him. He's a man struggling with his mental state, because of the trauma that was brought onto him... It was great to be able to play. I always saw it as one role, but you could say there were two different people. There was the person he was at the beginning of the episode, before things had been revealed to him, and the person he was afterwards – but, as an actor, you just approach it as one role." Interviewed by David Bailey, **DWM 404**



In '08

The Christmas Number One single was a cover version of *Hallelujah*, sung by the winner of the fifth series of *The X Factor*, Alexandra Burke.



David Morrissey

Top: He's not the man he thinks he is – David Morrissey takes the title role in the 2008 Christmas Special, *The Next Doctor*.

Bottom: The Doctor explains to Jackson Lake the traumatic circumstances that led him to believe that he was the Time Lord known as the Doctor.



“Even my nearest and dearest were asking me about my future as the Doctor!” David Morrissey

RUSSELL T DAVIES: “It’s such a clever and detailed performance. I love the fact that there’s a lot of bluff and bluster to his ‘Doctor’ moments, because Jackson is only remembering that persona, without ever having experienced it. He’s feeding off a mental impression, while never quite believing it himself. He can’t stop to question it – he actually needs the Cybermen, to keep him preoccupied – because the moment Jackson studies himself, then his whole world will fall apart. Despite that, what the Doctor says is true: all that bravery and invention is genuinely Jackson’s. David M gets so much complexity out of all that... If David M hadn’t been free, we might just as well have called the whole thing off!”

Interviewed by David Bailey, *DWM* 404

RUSSELL T DAVIES: “I know sci-fi fans like puzzles, and expect puzzles, but this is played out as more of a

personal drama, with the story of a man suffering a nervous breakdown, and the Doctor – making people better, as always – rebuilding his life for him. Sure, the title entices people, but that’s my job!” The concept of this ‘next’ Doctor found a fan in Russell’s crown prince: “Steven Moffat really embraced the central idea, because he said that even just *talking* about the existence of future Doctors is getting the audience – particularly the kids – used to the idea of a new incarnation, paving the way for David’s successor. I think he thought I was deliberately foreshadowing, which I wasn’t, really. I just liked the idea – though I’m glad to help our future overlord, of course.” *DWM* 404

DAVID MORRISSEY: “I was quite surprised by the amounts of texts and e-mails I got from people asking me if I was the next Doctor. In retrospect, I should have sort of twigged onto that... Even my nearest and dearest were suddenly asking me questions about my future as the Doctor! That was weird.” Interviewed by David Bailey, *DWM* 403

DAVID TENNANT: “Dave got landed with all this attention, because of the particular story that he was in, and the time that it came out, when there was all the speculation about who’s taking over from me. He ended up having to do endless interviews *not* talking about the fact that he wouldn’t be taking over, but trying to lead people on, which he did manfully and brilliantly. Thank goodness for Dave.” *DWM* 417

Producing The Next Doctor – this time without the support of Phil Collinson – was a different experience for Susie Liggat.

SUSIE LIGGAT: “It was easier, in a way... By that point, I’d probably found my feet. I was more confident. I was happier to be left alone with it... Of course, I hate to admit it, but there’s an essence of Phil in the back of my head going, ‘Take no f***ing nonsense,’ and I think



that'll always be there. Somehow, Phil had rubbed off on all of us, as has Russell." *DWM* 405

RUSSELL T DAVIES: "At the start of 2008, I did check with BBC Drama that they didn't have any similar [period] dramas going out at Christmas, just in case we overlapped. Christmas Specials can get very Victorian or Edwardian, and I didn't want us to echo any other show going out on the same day! The story of two Doctors is so strong that the location needed to be something of a classic setting. It's pure *Doctor Who*! It's something that the Art Department can excel at, right down to the chickens and the chestnuts... Add to that all the Jules Verne and HG Wells trappings of the central character, and it begins to feel like *Doctor Who* invented steampunk. The Cybermen slide perfectly into that design. They're not sleek, sophisticated droids, and never were. There's always something lumbering and corpse-like about them. In some ways, they are literally the walking dead. So, those joints, and valves, and the clunking walk fit very well into 1851." *DWM* 404

And the episode introduced a new kind of Cyber-monster...

RUSSELL T DAVIES: "The Cybershades are mysterious creatures. You're given an explanation of what they are, but it's not absolutely definitive. I think a bit of mystery helps the story live on in your mind, long after transmission. I took my lead from the Cybermats of old – let's face it, we were never really told exactly what they were, and the years of theorising have made them even richer. But I loved the way that 1960s *Doctor Who* would throw in new, wild ideas – Cybermats, Cyberplanners, Cybermen in space eggs, all that imagination!" *Interviewed by David Bailey* *DWM* 403

Dervla Kirwan played the Cybermen's human ally, Miss Hartigan.

RUSSELL T DAVIES: "There's clearly some terrible history of abuse with Miss Hartigan. As a result of all that damage, she can't help but sexualise everything. It's how she sees the world, or how she's been forced to see it. 'Yet another man, come to assert himself against me in the night,' she says, which just brings with it an awful draught of darkened rooms and powerful men. She's a workhouse matron; her job would involve institutionalised violence, and she's been the recipient of that, too – so it informs everything she says, whether she's conscious of that or not... She's even flirtatious at the graveside, just before she begins a massacre. Something has gone very wrong in her head, and that's why she needs forgiving, in the end. That's why the Doctor can't kill her, only set her free. Dervla and I had brilliant, long conversations about the role of women in the 1850s, and the way in which poor Miss Hartigan's suffering turns to revenge. Good talks. I loved all that." *DWM* 404

DERVLA KIRWAN: "I really like Miss Hartigan. It's exciting to play someone who's as black as she is, as dark as she is – but she has some good redeeming qualities towards the end. It's very good to find the human side, otherwise it's just playing a pantomime dame."

Miss Hartigan doesn't get a happy ending, though, does she?

"No, she doesn't. She gets blasted. The Doctor humanises her again, and gets her to see what she has turned herself into, and then – I think I'm correct in this – she is expelled back in the Void. But who knows, maybe she could come back? Yeah, why not? Maybe as Miss Hartigan's very good sister." *Interviewed by David Bailey*, *DWM* 404

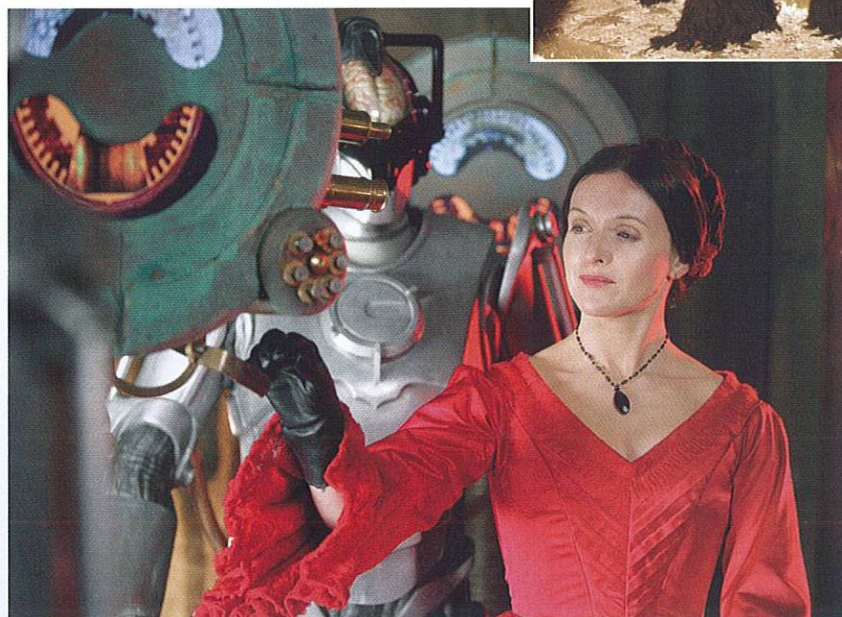
LOUISE PAGE: "I designed *The Next Doctor* in a week. Every costume, in a week! A week isn't long enough.

The Cybershades were crazy." And Miss Hartigan's red frock presented particular challenges: "The whole costume had to be in natural fibres – no synthetics allowed – as Miss Hartigan was to be near flames, and I had a parasol covered to match the dress." *DWM* 418

DERVLA KIRWAN: "In her very first scene, you see her in this drab, matronly, grey dress, and then she sort of transforms into this vision of red. We don't know how she did that, really. We assume there are some handy Cybermen with needlework skills and great make-up boxes! It's really a luxury." *DWM* 404

RUSSELL T DAVIES: "She's out to shock every convention going. In one moment, she upturns the standards of the church, her society, her class – and again, sexuality. Red is very deliberate, because it's traditionally a very sexual colour." *DWM* 404

LOUISE PAGE: "Dervla has an amazing figure. Such poise. She insisted that her corset was as tight as possible, even though she didn't need it to be. She said it was the best costume she'd ever worn, which is all any costume designer could hope to hear." Then, of course, there was David Morrissey's outfit. "I had a week to make three versions of the costume, with no actor confirmed and a pile of fabric waiting... It can be quite a lonely job, costume designing. There are days when you're swamped, and you're stressed out... but there would always be Phil, or Russell, or Julie sending me texts. They sent constant texts and e-mails to all the heads of department, and that made all the difference. Russell once said, 'People like Louise Page need those messages,' and it's true. You do need them. They're what keep you going. If Russell texts to say, 'I love that. It's wonderful,' you feel that someone has acknowledged it, and recognised your hard work, and it makes for a stronger, happier team. Equally, from day one, I was told, 'If you e-mail Russell or Julie pictures or questions, you'll get an answer back within a few hours. You'll always get a response.' And absolutely that was true. It meant you could mentally move on to the next costume, knowing that you're on track. Very little ever got on screen without being approved first by Russell, Julie, Phil, and the director." *DWM* 418



Above: Miss Hartigan (Dervla Kirwan) attends a funeral in shockingly inappropriate attire in *The Next Doctor*.

Below: "Oooh, that's new!" Yes, it's the Cybershades!

Bottom: The Cyberleader and Miss Hartigan advance their sinister plan...



2009



THE CHRONICLES OF LIFE AND DEATH

IN 2009, FOR THE FIRST TIME IN FIVE YEARS, THERE WAS NO NEW SEASON OF DOCTOR WHO. BUT THE SHOW WASN'T DORMANT; THE YEAR WAS PUNCTUATED BY SEVERAL SPECIALS – PLANET OF THE DEAD, THE WATERS OF MARS AND THE TWO-PART THE END OF TIME – WHICH KEPT THE DOCTOR IN THE PUBLIC EYE. THE STORIES MAY HAVE SIGNALLED THE END FOR THE TENTH DOCTOR, BUT THE MOMENT OF HIS DEPARTURE HAD CERTAINLY BEEN PREPARED FOR...

RUSSELL T DAVIES: "Four years just feels good. It feels right, I think. I'm absolutely always thinking that I must get out before I get bored of it. They did ask me to do a fifth series; I think that's when I realised for sure that I just didn't want to do it." DWM 400

JULIE GARDNER: "We had the day when we decided we were all going to go, and how that was going to play out – how many episodes we'd be doing, and how the stories would work – but even prior to that we had Phil Collinson's farewell, which felt huge to me. We were a very, very tight unit... Having said that, I think the real end for me was the day on set when the Tenth Doctor finally realises he's going to die – when it's obvious and unavoidable... As you'd expect, it's a very big scene. People were crying in the crew, and that really felt like the end to me." DWM 410

DAVID TENNANT: "I signed a contract for three years, so it was always in the back of my mind that I'd do three series, and maybe a few Specials. I always kind of knew – no, I didn't know, I never really knew, but I always had an assumption – that I would go probably after three years. I think once I realised that Russell and Julie were going, it seemed the obvious stepping-off point. But then I fluctuated. I wobbled a couple of times. I came closer to doing another series than I ever thought I might... When I started speaking to Steven, it all seemed too tempting to miss – because it was Steven, I suppose, who I'm such a fan of. The thought of staying was more tempting than I imagined it would be." DWM 416

STEVEN MOFFAT: "I was talking to David on the set of *Silence in the Library*, I think, and I was saying, 'You have to make up your mind.' I wasn't going to sit down and write until I knew whether I was writing for a brand new Doctor or the same old Doctor. I had a different version in my head for each... But I wasn't going to do it twice. I was saying, 'I'm writing it Monday. You're going to have to tell me now.' He stuck to his original decision, which I can understand completely. I think it's probably about the right time to have a new Doctor." DWM 418

DAVID TENNANT: "What was hard was sticking to the decision I'd made, I suppose. Yeah. That was more difficult than I expected." The announcement, in October 2008, that David would be leaving *Doctor Who* couldn't have been more impressively staged. He dropped the bombshell live on ITV while accepting the National Television Award for Outstanding Drama Performance, in a satellite link to the Royal Albert Hall timed to coincide with the interval of *Hamlet*, in

which he was appearing that night at Stratford-upon-Avon's Courtyard Theatre! "It could have gone very, very wrong. It was always a risk. For a start, we had no way of knowing that I was going to win it until that day. I just thought, well, if this is my last big, public moment, I would love to be able to make the announcement myself. I didn't want it to be leaked and reported in some nasty paper. I'm very proud that I at least got to announce my own departure... Of course, it was far too early. In an ideal world, we'd have announced it months later. But as soon as Steven and Piers [Wenger, executive producer from 2010] start approaching other people, it's going to get out, because then there are agents, and agents' friends, people who don't understand how toxic these secrets are. Well, why should they? So, I was determined that I would announce it myself, and the only way to do that was live television. It was very thrilling. It got very silly. It was called Operation Cobra! Oh, the emails that flew, and the meetings that were held in corners of the BBC. People would say something to you and you'd think, are they in? Do they have security clearance? Am I allowed to discuss this with this person?" DWM 416

The first slice of Upper Boat sci-fi to air in 2009 was a one-off mini episode of *The Sarah Jane Adventures*, written by Gareth Roberts and Clayton Hickman, broadcast in March as part of BBC One's Comic Relief telethon.

RUSSELL T DAVIES: "This was a real honour, because Comic Relief actually approached us to include *The Sarah Jane Adventures* in the night's celebrations. Of course, we had to say 'yes' straight away, as did all the cast and crew. It was a real delight to ask Clayton to be part of the scripting team, along with Gareth. They've been such a brilliant team together, on Big Finish's *Doctor Who* audios, it just made perfect sense." DWM 406

DANIEL ANTHONY: "When we did the Red Nose Day scene for *Comic Relief*, K9 was there, and Ronnie Corbett [playing a Slitheen] as well, and K9 broke for like half an hour. He showed us all up in front of Ronnie! Oh, but apart from that, he's pretty cool. He's a lovely little thing."

And Ronnie?
"Yeah, him too. He was nice. He's well small. I'm like 5'5", but Ronnie is about 5'2", so it felt nice standing next to him. I felt like a giant." Interviewed by Benjamin Cook, DWM 414

In April, a 60-minute *Doctor Who* Easter Special aired; written by Russell T Davies and Gareth Roberts,

2009

In '09

On 6 January, the last surviving Woolworths stores closed their doors across the United Kingdom for the final time. The company's shops had been a familiar fixture in high streets throughout the country for over 100 years.



directed by James Strong, and produced by Tracie Simpson, *Planet of the Dead* concerns a London double-decker bus that's transported to an alien planet...

GARETH ROBERTS: "When I was asked to do a Special, I toyed with the idea of reacting like Miss Piggy did in 1982 when she found out that *The Fantastic Miss Piggy Show* was only a one-off, not a full series: first by shouting, 'How dare you! A CRUMMY SPECIAL?!', then karate-chopping the production team, and finally bringing the whole set crashing down around my ears." A pause. "Not really." *DWM* 406

and I have fond memories of those Mary Tamm [who played Romana's first incarnation] and Lalla Ward days, when the TARDIS team would be like two aristocrats whizzing through space and time together; not something I'd risk with a full series, but we can stretch our wings for these Specials." Interviewed by Tom Spilsbury and Benjamin Cook, *DWM* 407

GARETH ROBERTS: "Christina is what the Victorians called an adventuress. She's upper class and glam, suited and booted, and extremely intelligent. Considering that the Doctor has a distant past as a kind of aristocratic outsider, rejecting his own heritage and traditions, they can relate to each other in that way." *DWM* 407

MICHELLE RYAN: "She definitely comes from that sort of background – you know, holidays in the Kalahari – and she's super smart, but she's quite mysterious, too. She's charismatic, but she closes herself off from people. She's used to doing things for herself... She comes from a wealthy background, and she's out for an adventure. She's a jewel thief... The Doctor and Christina are a good match. I don't think she's like an assistant in as much as she isn't really in awe of his presence or status; she's used to meeting incredible people. He can't quite believe how she takes charge. But there's something about the Doctor that's humble, and genuine, and caring, that maybe she hasn't come across before... It was such a brilliant script. It's so engaging, I couldn't stop reading it. It's like a mini movie. I just couldn't say no." Interviewed by Benjamin Cook, *DWM* 407

Planet of the Dead's guest cast included Lee Evans as UNIT's Dr Malcolm Taylor.

JAMES STRONG: "I've known Lee on and off for a few years. I've directed him in a few promos, actually... It was John Bennett, the First Assistant Director, who put forward Lee's name for *Planet of the Dead*. I thought, what a brilliant idea! But I thought he'd be doing a movie or a stand-up tour. Then it came back that he was available – and interested! Everyone was buzzing when he arrived on set. He was magnificent. It's not just Lee Evans mucking around; he's playing a proper character." Interviewed by Benjamin Cook, *DWM* 408

RUSSELL T DAVIES: "The Welsh accent was Lee's idea. His family is Welsh, which I didn't know – though

Top: The Doctor and Christina (Michelle Ryan) study the sand of the *Planet of the Dead*.

Above: Lady Christina doing what she does best – stealing priceless treasures...

Below: The Doctor's Number One fan, UNIT scientist Malcolm (Lee Evans). He loves the Doctor, he does. Loves him!

GARETH ROBERTS: "Russell liked the image of a tube train on a desert planet in my creakingly ancient Virgin *Doctor Who* novel *The Highest Science*. We changed it to a bus, and went from there."

Interviewed by Tom Spilsbury and Benjamin Cook, *DWM* 407

RUSSELL T DAVIES: "It's not an adaptation as such. The story ended up whizzing off into all sorts of new directions. Conversations with Gareth tend to do that." *Planet of the Dead* introduced a new, one-off companion for the Doctor, Lady Christina de Souza, played by Michelle Ryan. "There is a bit of Romana about her. We did talk about that, because both Gareth





look at his surname! And he turned up with great big false teeth, all brown and decaying, saying they'd be perfect for Malcolm. James got a bit worried and called me into the make-up truck. I hooted with laughter, and then said no. Lee was lovely about it. He turns up with a hundred ideas, and just wants to know what you think is best. That huge physical comedy, all that improvisation with the fire extinguisher – it's glorious. Other fantasy shows would shy away from something so bold, but in the end, crucially, Lee plays it as real – his love for the Doctor is absolutely genuine – and that's what makes him unforgettable." *Interviewed by Benjamin Cook, DWM 408*

Scenes set on the planet San Helios were shot in Dubai, in the Margham Desert.

TRACIE SIMPSON: "We were always considering going abroad for *Planet of the Dead*, because we had to shoot it in January or February, when the chances of us having good weather and good light on a beach in Wales is so, so slight... As production manager, I'd co-ordinated the shoot in Rome [for *The Fires of Pompeii*], which certainly prepared me for Dubai." *DWM 407*



"It was always a bonkers idea to take a double-decker London bus halfway across the world..." James Strong

JAMES STRONG: "It was always a bonkers idea to take a double-decker London bus halfway across the world... In the end, our elaborate plans boiled down to the bus being driven from Cardiff to a shipping container, boarding a boat, and travelling by sea to Dubai. It left Cardiff in December. We were filming in February. Over Christmas, I got a text saying that our little red bus was on the high seas. When it docked, I got another text saying that it had landed safely, it was on the dockside, all was fine... But then, one morning in the first week of January, I was leaving my flat when Julie Gardner phoned. 'Um... there's been a little accident with the bus.' She was sort of laughing through the fear in her voice. I said, 'Riiiiight...' She said, 'It's a disaster. The bus is f***ed.' When I got into the office, I was handed a photograph, and my initial reaction was absolute horror... A crane had dropped a massive cargo container on top of our beautiful bus, and completely smashed it up! We called an emergency meeting. Russell came in. It was like in disaster movies when the Cabinet gathers – the president, his chief of staff – and we discussed our options... It was even mooted that we'd have to forget Dubai altogether, and opt for a beach in the UK. That would have looked terrible. But Russell's response

was, 'Okay, let's embrace it. Let's say that the bus was damaged in the wormhole that transports it to the alien planet.' Hang on, that's brilliant – and so obvious, after Russell had thought of it! He wove it into the narrative. We're not trying to hide the damage at all. In fact, we show it off, enhancing it with special effects, smoke and sparks. It works rather marvellously. That London bus, damaged and smoking in the middle of the desert – yeah, it looks incredible, especially in gorgeous hi-def." *Interviewed by Benjamin Cook, DWM 407*

Amongst the guest cast who filmed in Dubai, alongside David and Michelle, were Victoria Alcock (Angela) and Daniel Kaluuya (Barclay).

VICTORIA ALCOCK: "I've travelled quite a lot in my time on this planet – never to another planet, mind – but not to Dubai, although we stayed on the outskirts, and didn't

see much of the city itself. I imagine it's like Vegas. I preferred the desert. It was absolutely, gob-smackingly amazing. It's vast. You can see for miles. And there's this double-decker bus, with the number 200 and my name on the front! The bus is going to Victoria, isn't it? I had that in my contract! Unfortunately, on the first day, we were plagued by a little bit of bad weather..." *Interviewed by Benjamin Cook, DWM 408*

JAMES STRONG: "As the morning wore on, the sky grew gloomier and gloomier, as did the spirits of most of the crew, and then the wind started, picking up the sand... Not only was what we were shooting looking horrible, because we had no light... and this massive desert landscape, you couldn't see it – I mean, we could have been in a car park in Upper Boat! But also sand was being blown in our faces, constantly. The actors couldn't open their eyes... They all looked like they'd been tarred in sand and dragged through a hedge." *DWM 408*

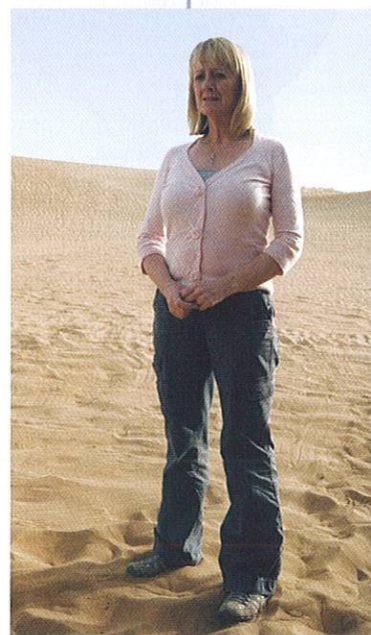
VICTORIA ALCOCK: "Sand was going in our mouths, and up our noses, and in our eyes." *DWM 408*

DAVID TENNANT: "It's pretty grim, the sand

Above left: Last stop for the Number 200!

Above right: Filming in the middle of a sandstorm proved quite a challenge for the crew!

Below: Angela (Victoria Alcock) finds her bus journey home will take her rather longer than she thought...



Right: Director James Strong tries valiantly to record a scene while the weather holds...

Below: Oi, you! Get your feet off the seats!

Below left: The Doctor, fired up by a kiss from Christina, drives the bus back home. Hooray!

Below right: The travellers are invited by a Tritovore (Paul Kasey) to go back to his place. Let's hope it's not for dinner.



being blasted in our faces all day, in your eyes and mouth..." Interviewed by Benjamin Cook, DWM 408

TRACIE SIMPSON: "The amount of make-up that I wear, obviously it stuck much more to my face than anyone else's! But as producer, the cast and crew should see that you're going through exactly the same as they are, standing there covered in sand. It keeps up morale."

Interviewed by Benjamin Cook, DWM 408

JAMES STRONG: "It was a day of days, but we staggered to the end. The worst thing about it, knowing how beautiful that desert is, was the thought that perhaps we'd go home to Cardiff with this really quite average footage. What an absolute shame." DWM 408

TRACIE SIMPSON: "What was tough was later in the day, when we asked the locals, 'What do you think the weather will be like tomorrow?' They said, 'Much the same.'" DWM 408

JAMES STRONG: "We reviewed the day's footage, and discussed what to do. Does Russell rewrite the script? Or do we, as I argued, cross our fingers and hope for the best? I said, 'Look, we've shot everything inside the bus [an identical bus], back in Cardiff, against backdrops and translites, assuming that it'd be hot and calm outside, so we have no choice but to continue, and hope that the weather improves.' Everyone agreed." DWM 408

TRACIE SIMPSON: "Whatever happened – locusts, plagues, anything – we had just three days in the desert, and no way could we have stayed on. I'm not saying that the crew ever works slowly, because they don't, but we pushed them that little bit harder [in order to catch up on the lost day]. That was the only way, and I was so proud of them." DWM 408

Paul Kasey joined the cast and crew in Dubai on the third and final filming day. He was playing Sorvin the Tritovore, a sort of half-man, half-insect...

RUSSELL T DAVIES: "You know how much I love a big animal – cats, crabs, rhinos, wasps, and now flies! I think it makes a monster more immediate. It's shorthand that allows you to get on with the story. Besides, a fly allows you to use that great multifaceted-lens for their point-of-view shots, like in old horror films. We couldn't resist." DWM 407

PAUL KASEY: "I was expecting the worst, because I wasn't sure how hot I was going to get – it's a different kind of heat in the desert. But I didn't get that hot, to be honest. I've been hotter filming in the UK. The Tritovore head was well-ventilated. In fact,

In '09

Following the successful rebranding of digital TV channel UKTV Gold 2 as 'Dave' in 2007, other channels followed suit; UKTV Documentary became 'Eden', UKTV History turned into 'Yesterday', UKTV Style became 'Home' and UKTV Gardens was replaced by 'Really'.



"We had just three days in the desert – there was no way we could have stayed on." Tracie Simpson





it protected me from the midday sun... The head is controlled by remote control, which Neill is operating off camera. You get a sense of what's happening. Over the years, I've begun to recognise the different motor sounds." *Interviewed by Benjamin Cook, DWM 408*

Planet of the Dead kept a 30-strong team at The Mill busy for several months.

DAVE HOUGHTON: "The most challenging aspect was getting the background plates in reasonable time for us to start work on them in order to finish by Easter. We shot in Dubai in mid-February, which in no way gave us enough time to create a swarm of stingrays and a flying bus, so we shot some plates on a recce in November... By the beginning of the shoot, we had a rough cut of both these sequences, but it was still tight. It's not an ideal way to work. The swarm, when we first see it, was kind of inspired by the sandstorms in *The Mummy*. One creature was animated first, based on a stingray moving at speed, and then lots of low-resolution versions were animated together using a swarming procedure developed by one of our 3D technical directors." Meanwhile, the flying bus started life as a simple pre-visualisation on Dave's laptop. "Next, we created the bus as a detailed high-resolution 3D model using stills taken of the bus outside the BBC in November – then we re-made our 3D model using some more stills of the bus, this time taken in Dubai after the dock workers had seen it as beneficial to the writers' vision for the bus to be crushed by a large and very heavy cargo container! We animated the bus into the plates that we'd shot during the November recce... We had to amend the bright and sunny sky to match the whiter, hazier sky that we encountered in February... We even made and animated little 3D versions of all the characters to sit in the bus as it flies around!" *Interviewed by Benjamin Cook, DWM 408*

Mightn't Planet of the Dead scare kids off buses?

DANIEL KALUUYA: "Good! They're bloody expensive! No, they're free now, innit? Well, obesity is at its highest in years, so *Doctor Who* is doing its bit. If this gets kids onto bikes instead of buses, I think *Doctor Who* has done its job." *Interviewed by Benjamin Cook, DWM 407*



In July 2009, the third series of Torchwood joined its parent show on BBC One, and adopted a new format: five episodes broadcast across consecutive week nights, with the umbrella title Children of Earth. Russell wrote Episodes 1 and 5, and co-wrote Episode 3 with James Moran. John Fay scripted Episodes 2 and 4.

RUSSELL T DAVIES: "Quite simply, we had our eyes on BBC One, because it gets bigger audiences... It wasn't exactly a plan, more a hope. It was talked about all the way back before Series One. I remember me and Julie pitching to try to get a repeat of each week's episodes on BBC One. Ah, God loves a tryer... That was never going to happen back then, but it's a drip-feed; it sort of introduced *Torchwood* into the grammar of BBC One discussions, instead of it arriving as a stranger in 2009... It meant a shorter run, but a more exciting run, I think. Although, I think a shorter run was inevitable, given the show's move to BBC One. These days, there simply isn't the money for 13 episodes of anything in a 9pm slot." *Interviewed by Jason Arnopp, DWM 410*

JOHN BARROWMAN: "In Series One, we were like a newborn, learning to crawl. Series Two, we were learning to walk... In Series Three, we're running. We've found our feet. We still have the alien threat, but now we're more of a thriller drama. It's a lot darker, which is what Russell wanted *Torchwood* to be in the first place."

Interviewed by Tom Spilsbury, DWM 410

Top left: He may look horrible and his diet may leave a lot to be desired, but this Tritovore's quite friendly, really...

Above 1: ... which is more than can be said about the Swarm!

Above 2: The Mighty 200 returns to London in unconventional style.

Left: Barclay (Daniel Kaluuya) is not having a good day.

Below: Captain Jack would have a very traumatic time in *Torchwood: Children of Earth*...





JAMES MORAN: "I am staggered at what we managed to get away with. I laughed like a lunatic when I heard rumours that it had been 'watered down' or made family-friendly for primetime BBC One, because the whole story is so bloody twisted and dark." Interviewed by Jason Arnopp, DWM 410

JOHN FAY: "I was chuffed to be involved, then doubly chuffed – and doubly privileged – to end up writing two episodes... Writing is a very lonely, solitary occupation, so it's great to be able to meet up with your fellow workers. Just for a couple of days, you can kid yourself you've got a proper job. I always think

getting the nuts and bolts of the story right is probably the hardest thing to do, so a successful and productive story conference can make the actual writing of the script much easier." Interviewed by Jason Arnopp, DWM 410

Euros Lyn directed the entire five-episode run.

EUROS LYN: "It was a huge but brilliant opportunity, as a TV director, to be offered a complete series. Usually, you have to fit in with other people's visions. It was incredibly intense – a 16-week shoot, so that's four months of filming non-stop. That's a bit of an endurance test."

How mindful was Euros that *Children of Earth* would end up on BBC One – a less forgiving home than BBC Two or Three?

"Those sorts of difficult decisions – we're talking about tone here, really – took place when the scripts were written. Russell, John, and James decided how violent the story should be, and how adult. My job is to serve their scripts, and tell their stories truthfully." But *Torchwood* is a hard show to sell to a mainstream audience. There isn't anything else quite like it on TV. "In the first place, it's a Welsh show. There are very few Welsh shows out there. There are very few sci-fi shows that do well on a mainstream channel. It's got a strong gay – or certainly offbeat sexuality – aspect. Selling all those peculiar elements to a populist audience needs careful handling – dragging the audience with us, ensnaring them, making them want to know what happens next – so that they forgive us when we challenge, maybe, their expectations of this genre." DWM 409

JOHN FAY: "This story has big issues, big bangs, a bare bum, lots of fun, excitement, colour, and a bloody big monster. Irresistible, surely?" DWM 410

EUROS LYN: "There will be people who won't swallow it and will switch off, but also it's one of the reasons why it's held in such a great affection across the world, why the States, and Australia, and Canada, and lots of other different countries have taken *Torchwood* to their hearts. It's done fantastically well *because* of its peculiarities." DWM 409

Following the deaths of Owen and Tosh in Series Two, the Torchwood team consisted of just Jack, Gwen, and Ianto. In Children of Earth, Gwen discovers that she's pregnant,

In '09

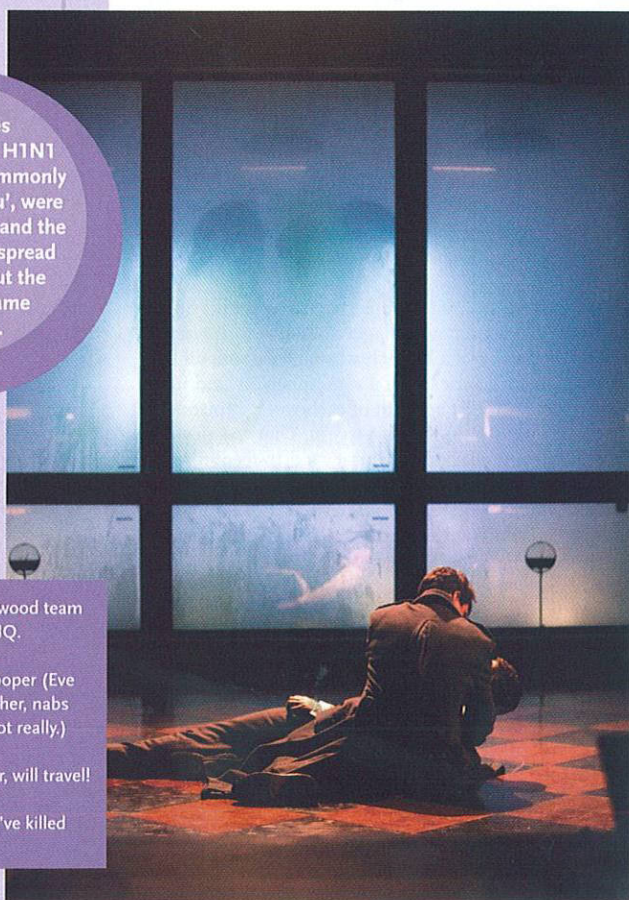
The first cases of infection by the H1N1 influenza strain, commonly known as 'swine flu', were reported in Mexico and the USA. The disease spread rapidly throughout the world, and became a pandemic.

Top left: The Torchwood team in their tatty new HQ.

Top right: Gwen Cooper (Eve Myles), child snatcher, nabs another victim! (Not really.)

Above: Have digger, will travel!

Right: Oh no! They've killed Ianto! Blub!



Lanto comes clean to his sister about his sexuality, and Jack's daughter and grandson are introduced...

JOHN BARROWMAN: "It adds more depth to Jack. That's something we've learned from earlier episodes of *Torchwood* – he watched the people he loves grow old and die. No-one wants to outlive their children." *DWM* 410

EVE MYLES: "I struggled a bit at first when I read that Gwen was expecting a baby, because I thought, Christ, every day she's in danger; at any point she could die! But she's juggled her relationship with *Torchwood*, she's juggled her marriage with *Torchwood*, so why can't she juggle motherhood, too? It makes the character grow a lot more. She's got even more responsibility now." Interviewed by Tom Spilsbury, *DWM* 410

GARETH DAVID-LLOYD: "As an actor, you try to imagine a backstory for your character – and when I read the script, it was almost exactly how I'd imagined Lanto's home life to be. Oddly, it was very similar to mine. I grew up on an estate like that. My sister still lives there. I thought, has Russell been doing research into my background?!" Of Lanto's relationship with Jack, Gareth says: "Throughout this series, Lanto has doubts in his mind about how easy it would be to have a relationship with someone who lives forever. You know, in a thousand years' time, is Jack going to even remember him?" Interviewed by Tom Spilsbury, *DWM* 410

RUSSELL T DAVIES: "These five episodes were designed to push Jack, Gwen and Lanto to the edge. *Torchwood* was quite safe [in Series One and Two], with a super sci-fi base, a big bruising SUV and all that technology at their fingertips. Take that away, and watch them struggle... You'll see that they were remarkable people in the first place, without all the hardware... It's a story of how thin civilisation is, how society can snap, how the terrors of other countries and other times aren't so far away... Even now, we've got a discredited government in a desperate recession, in a world with a collapsing climate. Just hang onto your remote controls, and lattes,

would have had the Doctor appearing and taking away K9, because early on there was a rights issue about whether K9 would be involved or not. The TARDIS would land, and the Doctor would come out and say, 'I've got to take K9 away, see ya later!' – just to get rid of him. I mean, it never happened. Instead, they shut K9 in a cupboard. And that's fine."

DWM 416

How did David find acting opposite K9 – reintroduced in Series Three – in The Sarah Jane Adventures: The Wedding of Sarah Jane Smith?

DAVID TENNANT: "This is the revamped one. This model was only in the final scene of *School Reunion*. It's supposed to be the all-singing, all-dancing, twenty-first-century version, but I think the one from the 70s actually worked slightly better!" Interviewed by Benjamin Cook, *DWM* 414

ANJLI MOHINDRA: "There's so much to learn from David's energy playing the Doctor. He's great, and completely committed. For the first scene we shot, actually one of the last in the episode, we had to pretend to be in awe, but we didn't have to act that at all." Interviewed by Benjamin Cook, *DWM* 414

ELISABETH SLADEN: "I don't have to watch over the gang so much [in Series Three], because they're finding their feet, as actors and as characters... It's not the 'oh, I'm a new mum', or 'there's a new person coming in'... It's a much freer Sarah Jane. I'm like, 'Yes, go off and do your own thing. It's lovely to have you around, but let me have a bit of a life.' She's a much more smiley Sarah Jane. She's not so – not uptight, but – concerned. It's all to do with Sarah having a life of her own again." Interviewed by Benjamin Cook, *DWM* 414



Above: The Doctor pays a visit to Bannerman Road in *The Sarah Jane Adventures: The Wedding of Sarah Jane Smith*.

Below: No dogs at the wedding – unless, of course, it's K9!

Below: Lis poses for some Wedding pics in the TARDIS.



"There was so much to learn from David's energy. We had to pretend to be in awe of him – but we didn't have to act that!" Anjali Mohindra

and hair gel – because they could all go. In a second. Not because of aliens, but because of us." *DWM* 410

The third series of *The Sarah Jane Adventures* began in October. The third serial, a two-parter called *The Wedding of Sarah Jane Smith*, guest starred David Tennant as the Tenth Doctor, marking the first appearance of *Doctor Who*'s lead character in a spin-off show.

DAVID TENNANT: "In a way, it's a show that has nothing to do with me. In another way, I feel slightly responsible for that show, as *Doctor Who* spawned it. Also, there's something about Lis, about her voice, that takes me right back to when I was a kid. That's another reason I was keen to do it – that innate childhood affection I had for her... It's great that *The Sarah Jane Adventures* exists... It challenges kids. That's good. I'm sure the future Steven Moffat or the future Russell T Davies is a fan of *The Sarah Jane Adventures*. Look at the people that *Doctor Who* inspired when they were children! Look what they're doing now! I'm sure being a fan of *Doctor Who* when I was a kid helped define who I am... There had been a notion that I was going to be in *The Sarah Jane Adventures* way back... The very first episode



In '09

On 25 June, pop star Michael Jackson died in Los Angeles. A memorial was held on 7 July, featuring contributions from Stevie Wonder, Lionel Richie, Mariah Carey, John Mayer, Jennifer Hudson and Usher.



Above 1: After seeing the rocket blow up in *The Waters of Mars*...

Above 2: ... the Doctor decides to become the Time Lord Victorious!

Below: The Doctor gets to meet the team of Bowie Base One – and realises that he has to leave...



The second of 2009's *Doctor Who* Specials, *The Waters of Mars*, was broadcast in mid-November. It was written by Russell T Davies and Phil Ford, and set on a human colony on Mars in the near future.

PHIL FORD: "The day that we sat down to talk about this story was actually, believe it or not, the day that NASA announced that they had discovered evidence of water on Mars – so there was a certain synchronicity that day between science and science-fiction... That meant that a research base like Bowie Base One was highly possible one day, and wouldn't it be cool if the element that was crucial to humanity's survival on

Mars was also the thing that could destroy it?" As the writers started to hammer out the plot, the key decision was made to set it close to our time, in the year 2059. "Russell really didn't want it set too far off. He was keen that any child watching would be able to think that maybe one day they'd be running around on Mars – though hopefully not being chased by alien water creatures!" Interviewed by David Bailey, *DWM* 415

The character of Captain Adelaide Brooke, played by Lindsay Duncan, is the lynchpin around which the whole tale revolves. From very early on, we learn that she and her whole crew are destined for a terrible fate...



"My jaw dropped when I saw how Russell had developed my script of *Waters of Mars*." Phil Ford



LINDSAY DUNCAN: "There's something so thrilling about being part of this big, iconic television series. It's a television legend, the whole show, and it gets better, and better, and better each year... And I'm playing an action woman, not something that would normally come my way, in the context of really good writing. Adelaide is a really good woman... She's a heroine. She's tough, dependable, with a great leadership quality... She's running this space station. She's responsible for her colleagues... You realise, of course, that she has a heart, too, but she keeps that out of the equation as much as she can, because she has a job to do. She's got real integrity and courage. She's admirable, really. What a wonderful woman to play. It's a great character for me." Interviewed by Benjamin Cook, *DWM* 415

DAVID TENNANT: "You're in an interesting situation, where the Doctor is a fan of Adelaide's in the same way that he's a fan of Shakespeare and Agatha Christie. She's as big a historical figure to him as Madame de Pompadour was. As an audience, we don't



we discovered was, you can soak someone in water, as though they've walked through a shower, but they'll still look dry on camera. We ended up using a gelling agent that Millennium Effects gave us, which they put on their monster masks to make the skins look shiny. We were, literally, wallpaper-pasting our costumes with this stuff." **DWM 418**

LINDSAY DUNCAN: "I don't know how much they toned them down, but the creatures [the infected, zombified colonists] do look terrifying. But it isn't just about scaring viewers. The show itself has real integrity, and there's a great narrative. The special effects – the horror, if you like – is attached to strong characters, and the story justifies the scares. The question of heroes and villains is, I think, considered very responsibly. *Doctor Who* is a healthy way for children to face their fears." **DWM 415**

DAVID TENNANT: "The bit that links it is the final act, as they say in LA, when the Doctor decides he is the Lord of Time, he's the Time Lord Victorious. We're making the Doctor quite unsympathetic and, I suppose, human. Well, it's making him more Time Lord, actually, when you consider how they turned out. The Time Lords were pretty fallible.... It's hubris. It's Greek. It needed that scale to tell the final story. It's a tale of the gods, really, but gods who are fallible. I wasn't aware that was coming until I read the script... At moments like these, you've got to delineate who the Doctor is... You need a character like Adelaide – older, stronger, very no-nonsense, and powerful – to sort of bring him back down at the end, to not allow him to be the Time Lord Victorious. Perhaps if she were younger and more impressionable, she would let him rule time – but Adelaide is wise enough and strong enough to know that that can't happen." **DWM 416**

know Adelaide yet, but the assumption is that if we were an audience watching in a hundred years' time, she would be a huge, Nelson Mandela-sized figure... You need that character, and you need the strength of what that character represents, to allow the Doctor to tip over the edge in the way that he does." **DWM 416**

PHIL FORD: "I did four drafts before Russell took it over, and – I'll be honest – my jaw dropped when I saw how he'd developed things... If you can have a brilliant darkness, then that's what Russell did with his final draft. But then that's why Russell is who he is, and why the show is what it is – brilliant – even when it's as dark as a black hole." **DWM 415**

LINDSAY DUNCAN: "This is the most extraordinary episode. It's witty. It's imaginative. It's human. It's courageously dark. It looks great – the sets are incredible, all of them. There's one, on location in the National Botanic Garden, that's absolutely huge, like being in a giant glass hanger, with enough space for it to work really, really well... It looks like it really could be on Mars." **DWM 415**

PHIL FORD: "The Mars base is only a few decades into the future, so that meant it wasn't going to look too *Star Trek* or anything. Not too high-tech. You want to keep as much of the reality of Mars, and what it would be like up there... We have a robot up there [Gadget], but he's really a pretty basic robot." **DWM 415**

RUSSELL T DAVIES: "Are you asking if a *Doctor Who* robot behaved himself? Of course he didn't! We could see that coming from the very first Tone Meeting, so Gadget's crankiness and clumsiness was written into the script from the very start. There's a running joke that even the Doctor is aware of how annoying robots can be." *Interviewed by David Bailey, DWM 415*

LINDSAY DUNCAN: "Very temperamental. Attention-seeking, constantly. And, of course, terribly unpredictable. Every time we tried to get a shot, a bit of Gadget dropped off. But there's a great deal of humour focussed on the Gadget robot, which is delightful and works really, really well, especially in such a dark episode. I had one of my most joyful times on set, on Gadget, tearing down this strip of corridor." **DWM 415**

Robotics, hardcore tech, studio equipment – what's the last element you'd want to add to that mix?

RUSSELL T DAVIES: "The most challenging thing was the water. That involved a whole set of problems we'd never faced before – and bear in mind, it's safety first, with all our wires and electrics all over the place. Ed Thomas and his team had literally double the work, to make everything safe, and it meant some of the actors getting very uncomfortable. Imagine spending your entire working day wet!" **DWM 415**

LOUISE PAGE: "I'd never done costumes where you had to have somebody soaking wet for hours on end. What

Left: The Doctor gets to grips with the cutest of robots. "Gadget, Gadget!"

Below: Andy (Alan Ruscoe) gives Tarak (Chook Sibtain) an unexpected wash and rinse.

Bottom: The legendary Captain Adelaide Brooke, as played by the legendary Lindsay Duncan.



2009

Dreamland



An animated *Doctor Who* serial, starring David Tennant as the Tenth Doctor, aired on the BBC in November 2009. Broadcast in six parts (one 12-minute episode, followed by five six-minute episodes), *Dreamland* was scripted by Phil Ford, and directed by Gary Russell.

PHIL FORD: "Basically, it's the kind of story we would always love to do on *Doctor Who* on the telly, but could never do because of the budget – a big kind of 1950s-style monster movie. It's almost a B-movie, in the best of ways. It's full of aliens and flying saucers... This is *Doctor Who* if it had been filmed in 1958... This is drive-in movie *Doctor Who*! The great thing about animation is you can just let your mind go wild." Interviewed by Dan Berry, *DWM* 414

GARY RUSSELL: "Let's be honest, no amount of Welsh chalk pits are ever going to look like Nevada." Interviewed by Dan Berry, *DWM* 414

DAVID TENNANT: "Because we knew we were doing fewer episodes of *Doctor Who* this year, we were always talking of ways to



bridge the gap. We didn't have time to shoot any more episodes, but doing something like this is easier, because it's only a couple of days work for the actors – though it's months of work for talented animation types." Interviewed by Dan Berry, *DWM* 414

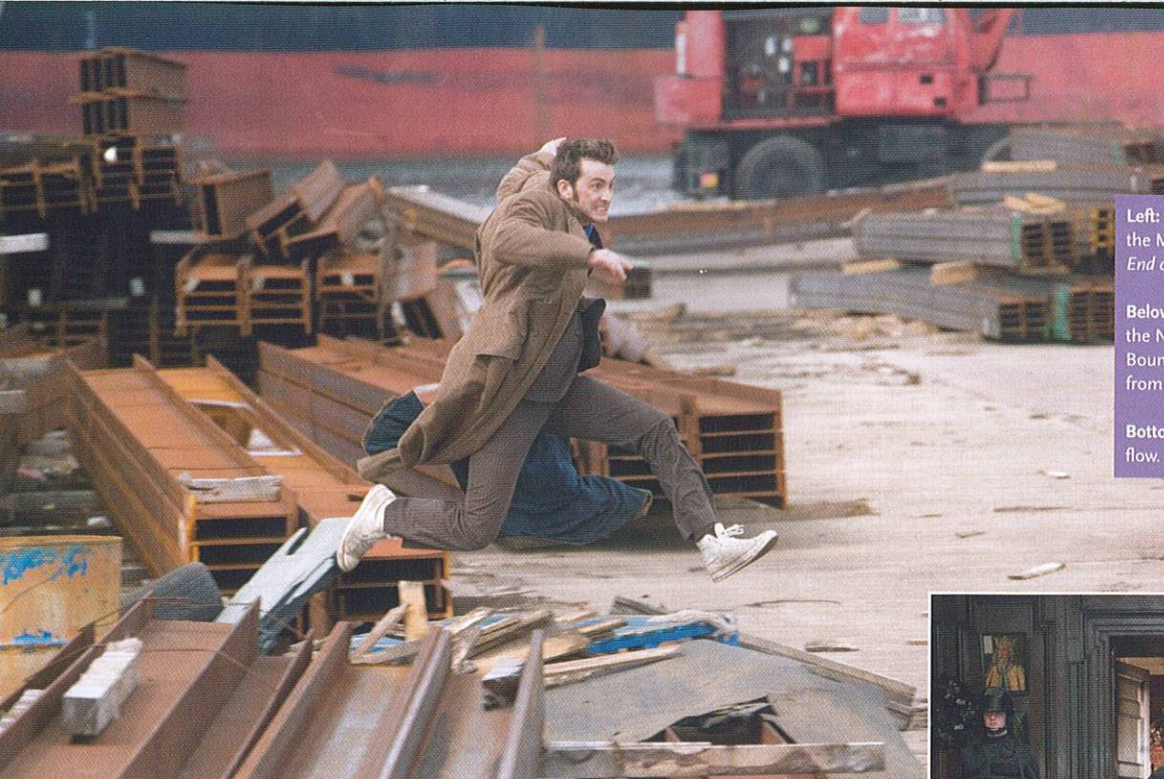
David's girlfriend Georgia Moffett – whom he'd met on *The Doctor's Daughter*, in which she played Jenny – voiced new companion Cassie, alongside Tim Howar as the Doctor's second companion, Jimmy.

GEORGIA MOFFETT: "Cassie is a young girl

who works in a café that her mother used to own. She lives in a very strange small town. One day, this very strange man walks into her life, and they go on a really great adventure. She's quite bored, I think, so it's brilliant that something out of the ordinary has happened... The Doctor spends a large amount of that television episode [*The Doctor's Daughter*] not appreciating Jenny's company, whereas now he's alone, so discovering Cassie and Jimmy is quite exciting. It's nice for him to have some companions again – and David's brilliant to work with, so it's always a joy." Interviewed by Dan Berry, *DWM* 414

TIM HOWAR: "With Jimmy, I get to play a Native American, which I think is kind of neat... It's set in the 1950s, which for anyone who was Native was a very difficult time, when you're not necessarily thought about that much... It's an empowering role, where the character's wisdom is being used, rather than being made a pastiche of. I hope that *Doctor Who* keeps breaking those boundaries." Interviewed by Dan Berry, *DWM* 414





Left: The Doctor races to find the Master in Part One of *The End of Time*...

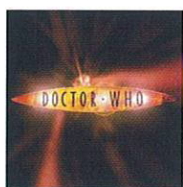
Below: ... and here he is, in the Naismiths' mansion. Bound and gagged, but far from helpless...

Bottom: The Master in full flow. He's mad, he is!

RUSSELL T DAVIES: "The best stories – especially Christmas stories – can be sad, scary, funny and thrilling, all at the same time. That's how Dickens did it, and Pixar, and now *Doctor Who*. The Doctor comes to *The End of Time* as an older and wiser man. He's had some hard times of late, but he's been travelling for a while, and has come to peace with himself. Of course, in true *Doctor Who* fashion, that doesn't last for long, and all hell breaks loose." David's swansong as the Doctor – and Russell's final two episodes as head writer and executive producer – was written with Christmas Day and New Year's Day transmissions in mind. "I wanted everyone to be entertained, many generations gathered together around the TV, kids on grandad's lap, all hooting one minute, amazed the next. These are modern myths that everyone can share. I just wish I'd had this, as a kid." Interviewed by Benjamin Cook, *DWM* 417

together. I had a lot of scenes with the little man in the cage [the aged Doctor], but that wasn't really him.' I enjoy bouncing off David, so more of that tempted me back. I think we have really good chemistry. And when Russell started telling me about the Hannibal Lecter chair... When I read it, I was like, 'Yeah, that's exactly what I was saying!' He makes the 'Mr Saxor' Master look like Ken Loach!" *DWM* 416

RUSSELL T DAVIES: "In *The Sound of Drums* and *Last of the Time Lords*, the Master mirrored the Doctor by being powerful, suave, and megalomaniacal. Now, it's a new opposite: lost, and raw, and savage. Something's gone wrong



"When they rang me and said, 'We've made an appointment to get your hair bleached,' I had real second thoughts..." John Simm

Euros Lyn directed both episodes of two-part epic *The End of Time*.

EUROS LYN: "The scale of this adventure is terrifying, when the story kind of pinballs all over the place. There's lots going on. Lots of special effects. Lots of locations... It's one of Russell's most expansive narratives ever." *DWM* 409

RUSSELL T DAVIES: "The more I thought about the scale of this final story, the more I needed the Master. There's something so clean and pure about the concept of the Master – even a brand new viewer will simply accept his role as the Doctor's nemesis, even if you've never seen an episode before." *DWM* 417

JOHN SIMM: "It's such a fantastic character, so I was more than happy to reprise him. David rang me to say thanks. I was moved by that. I was really touched. They'd all got together and said, 'Who do you want to fight? Who do we want to be in the last one?' For them to pick me is such an honour. Russell was open, as he always is, to ideas. I said, 'What I think we needed last time was more tête-à-têtes with the Doctor and the Master. We didn't have enough scenes



In '09

Former *Big Brother* contestant Jade Goody died from cervical cancer. Her decision to spend her last days in the public spotlight heightened awareness of the disease and encouraged women to get screened.



Top: The Doctor's 'dad' is taunted by the Master.

Above: The Master proves that, in his case, appearances *aren't* deceiving – he's just as nasty on the inside, too!

Below: Wilf tries to offer his old friend some help...



“I didn’t have to think twice. I was delighted to be asked to do these Specials...” Bernard Cribbins

with his return, but that x-ray effect – where he’s all skin and bones – is just the start of the trouble. Imagine all the pent-up forces of a Time Lord body – artron energy, regeneration energy, all that stuff – ripping open and breaking loose. A dying Time Lord is a terrifying thing.” *Interviewed by David Bailey, DWM 416*

JOHN SIMM: “They kept saying, ‘Your face is going to flash into a skeleton,’ and I’m like, ‘Well, I bloomin’ hope so, because I’m going to look like a right twit if it doesn’t!’” Adult readers might like to replace some of the words in that last sentence with the fruitiest

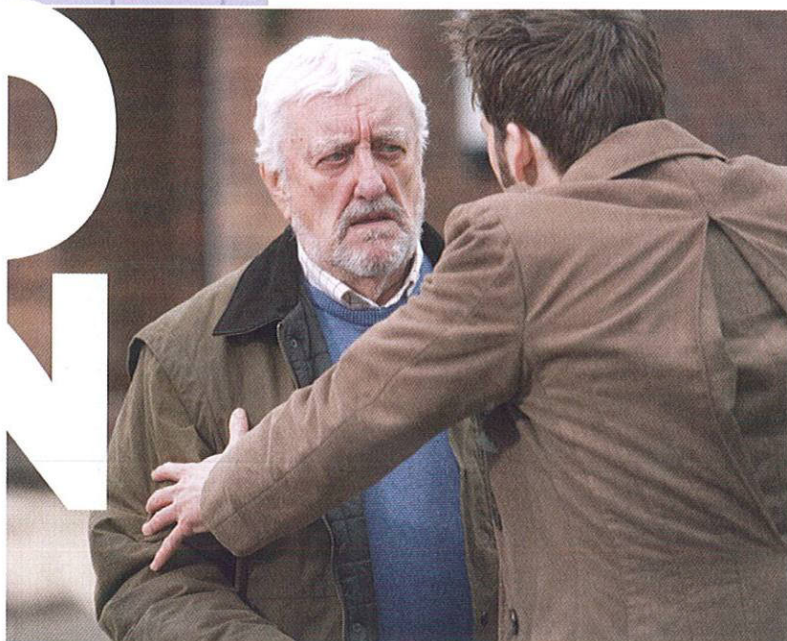
alternatives that their mucky little brains can conjure. John is an *Ar* swearer, but not in a family magazine. “We talked about the [Master’s] look, briefly. I piped up – for some reason that I will forever regret – ‘I think he should have white hair.’ And Russell went, ‘Sold!’ I thought, *great!* But about six months later, when they rang me and said, ‘We’ve made you an appointment to get your hair bleached,’ I had real second thoughts. I thought, oh no, this could be really horrible. I thought it would be as he was reborn, his hair got sort of ruined. I thought it would have turned his hair white... But that’s not what happens now. What happens is, he tries to disguise himself – obviously, because he looks like the Prime Minister – and he does a really rubbish dye job on his own hair. All we need is a scene in a public toilet, with a hand grabbing a bleach bottle, some taps turning on...”

Basically, this is crying out for a 1970s-style movie montage, isn’t it?

“Yeah, like with those old road movies, like Kowalski in *Vanishing Point!* And he’s nicked these clothes, but I did fight to get the colour scheme back, of black – with a little slash of red, maybe – and that’s exactly what they did.” *DWM 416*

The Doctor’s companion in The End of Time is none other than Donna Noble’s granadad, Wilf.

BERNARD CRIBBINS: “I didn’t have to think twice. I was delighted to be asked to come and do these two Specials, especially since I was to be a companion, as it were, to actually go into the TARDIS. I haven’t been in the TARDIS for – I don’t know – 40-something years.” In 1966, Bernard Cribbins played London police officer Tom Campbell in the second of two 1960s Dalek films, *Daleks – Invasion Earth 2150 AD*. “But it was very strange to actually go into this present TARDIS... To finish off actually in the TARDIS, and



doing all the bits and bobs up in space, has been wonderful – and the monsters and everything else. Wilf is a gutsy old bugger still. He still has a pop. He doesn't take too many prisoners.” DWM 416

RUSSELL T DAVIES: “It’s lovely to see Wilf return. With him comes all that love, and comfort, and warmth. Bernard plays the comedy so beautifully... He introduces the mystery of the Silver Cloak, not to mention the appearance of June Whitfield! So many of those scenes make me laugh out loud... But Bernard’s got far more to offer than that, and he opens Wilf up to show all his wisdom and sadness. David and Bernard carry huge dialogue scenes together, in both episodes, both playing wise old man nearing the end of their time.” DWM 416

DAVID TENNANT: “I think the fact that the Doctor often surrounds himself with youth is very telling. He’s slightly on the run from the fact that he’s an old, tired man himself. In the final days of his life, to put him with an old, tired man, is brilliant. Not that Bernard Cribbins is old or tired, but I think Wilf is, and it allows you to see into the soul of the Doctor a bit more, and see the sadness, and regret, and missed opportunities...” DWM 416

BERNARD CRIBBINS: “Wilf absolutely adores the Doctor. He loves him deeply, and you see that, I think, in some of the scenes – because of the writing. Russell’s writing is so good that it makes you feel extremely close to the character.” DWM 416

RUSSELL T DAVIES: “I’m beyond lucky to work with such great actors, because words are nothing, they’re just typing on paper, without the actors to inhabit them.” DWM 417

BERNARD CRIBBINS: “Without writers, actors are lumps of meat. No, they are. You do nothing unless you’ve the words to play with.” DWM 416

Of course, where there’s Wilf, Donna isn’t far behind.

RUSSELL T DAVIES: “Her story was never quite finished,



Top: Donna gets a nasty shock when her husband-to-be starts to change...

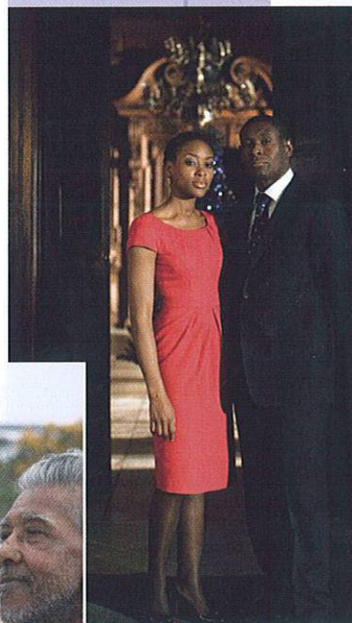
Below: Abigail (Tracy Ifeachor) and Joshua (David Harewood) Naismith. They’re rolling in it!

Bottom: The Silver Cloak triumph once more as they complete their mission to find the Doctor – and they’re still in time to get back home and watch *Countdown* on the telly!

I thought. I actually told Catherine about this final adventure at our Series Four wrap party, way back in early 2008, and made her promise to come back!” In *Journey’s End*, Donna had all memories of her time with the Doctor erased. “All those strange, powerful forces are still pent-up within Donna’s head – but what would happen if those energies were provoked?” DWM 416

When plotting the Master’s conquest of the human race, with everyone on Earth – except the Doctor, Wilf, and Donna – taking on his visage, didn’t Russell worry about how this could be achieved on screen? It’s a bit, well, fiddly.

RUSSELL T DAVIES: “I think ‘fiddly’ is the word, yeah. It’s not a big CGI build, or a squad of Daleks, but required a different technique on lots of different shots. We had all sorts of options. Could we scan a 3D model of John’s head, and map that onto green-clad faces of the regular cast? That would have eaten up money, so we had to simplify the multiple Masters. A lot of it was a complicated version of good old split-screen, with actors in the background wearing John Simm masks, out of focus. But that shot at the end of Part One, when the Master walks around and the camera pans with him – with Abigail-Master, and Guard-Masters, and Naismith-Master standing behind him – I don’t know, to this day, how they did that shot. You see, after all this time, I know nothing.” DWM 417



In '09

Rage Against the Machine topped the UK Christmas Singles Chart with their 1992 hit *Killing in the Name*, following an internet campaign to prevent *The X Factor* winner Joe McElderry from reaching Number One.



Top left: The Time Lords return! Well, just the five of them for now, anyway.

Top right: The Visionary (Brid Brennan). When she runs out of parchment, she draws on her face. No, really!

Above: Joshua and... no, it's the Master! And the Master!

Below: Ood news? Bad news!

It must have been unsettling for John Simm to act opposite actors wearing masks of his face...?

JOHN SIMM: "Oh God, man, that is the freakiest thing that's ever happened to me. To walk on set first thing in the morning, and find people had them on, that really freaked me out. It's a good job I hadn't taken drugs." He had to contend with multiple costume changes, too – as many as 40 in some scenes. "If that's the hardest part of a job, just changing costume loads of times, then you know it's been a great job." Some people said that he looked particularly hot in a dress-and-heels combo. "That's good to know! As an actor, you've got to meet those kind of challenges head on – just get out there, hitch up your skirt, and walk onto set! But the tights were a pain in the arse. I don't know how women deal with those. I don't want to wear tights again. Not any time soon, anyway. They were a bit embarrassing, some of those costumes, but the embarrassment went after, like, costume change 26." *Interviewed by Benjamin Cook, DWM 417*

Revisiting the Time War on TV was always going to be a high-risk strategy, lest it disappoint.

RUSSELL T DAVIES: "I was careful to say that Gallifrey is on the very edge of the Time War – just a glimpse



of a sci-fi battlefield – and it's magnificent, but the heart of it is raw and unimaginable, certainly unfilmable... The whole thing is portrayed most vividly with words, with the Doctor's speech about the Skaro Degradations, and the Couldhavebeen King with his army of Meanwhiles and Never-weres. Even an unlimited budget couldn't show something that horrific. The Time War should always be something that you can never quite look at... As for the Time Lords, I dreaded writing them. I got rid of them for a reason: I used to worry that those scenes would be like the RSC green room, and I tried everything to counter that. I tried writing young, sexy Time Lords. Or fast, flip *Buffy*-esque dialogue. Or weird, surreal, mime-type faces. You name it. But in the end, you've got to be honest. They are what they are. They're grand, and powerful, and dress like it's opera season. But Louise Page made them look breathtaking, and casting was the key. I should have realised. But with the greatest of respect, I may have been a little haunted by previous versions of Rassilon. Oh God, I lived in fear of that. But then you get Timothy Dalton, and suddenly you're in a whole new world of *Doctor Who*. Timothy Dalton! Playing Rassilon! Did you ever think you'd see the day?" *DWM 417*

TIMOTHY DALTON: "Russell's script is one of the most extraordinary scripts that I've ever read. It covers so many genres. It's like reading five or six different movies all at once. He's blended the imaginatively outrageous with the ordinary and prosaic, and moves between them with ease... What they usually do with franchises like this is screw it up. They try to identify what makes the series work, and then exaggerate it to the point where it doesn't work at all anymore. It's a wonder that *Doctor Who* hasn't become a caricature of itself... although it did, didn't it? It had a hugely long life, but then appeared to wind down in the 80s. If it hadn't been for Russell Davies and the drama people at BBC Wales, who wanted to rejuvenate and reinvigorate it, there wouldn't be a whole new world of fans coming up." *Interviewed by Benjamin Cook, DWM 417*

LOUISE PAGE: "I suppose I was nervous with someone like Timothy Dalton before he came over, if only because I wasn't sure how I was going to smuggle him into the costume house for a fitting without anyone seeing us. Secrecy has always played a big part of my time on *Doctor Who*. I've smuggled more actors in and out of buildings than I care to remember, and made up some terrible stories – a mixture of slapstick comedy and stress. I had a load of stuff lined up for Timothy at his fitting, but you still think, gosh, if this goes horribly wrong, where do I go from here, because he starts filming in a couple of days?" *DWM 418*





In '09

Scandal rocked the UK parliament as the full extent of cross-party abuse of MPs' expenses was revealed – resulting in a number of high profile resignations.

TIMOTHY DALTON: "It's a great costume. Russell gave a stage direction about when the cape – the gown or whatever you call it – is opened, revealing a battered flak-jacket: the script says, 'This man is a warrior.' I know nothing about the Time Lords, but there's a uniform, isn't there? With the big collars? Uniform is about losing individuality. The robes were always done up, but the minute you open them, showing what's underneath, you're revealing something of the personal life, the kind of person that this Lord President is. Now, I'm not wearing a flak-jacket as such, but it is redolent of... I mean, it's got texture, and feeling, and a history to it. Yeah. He's a soldier." *DWM 417*

JOHN SIMM: "When I meet someone like Timothy Dalton, I just assume he has no idea who I am. I mean, I assume that of most people anyway. But I really loved his James Bond. He was gritty before

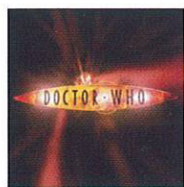
at me being in this company. It's no good her being pleased, and then I make a mess of it." *DWM 417*

One of The End of Time's most affecting scenes is of Wilf trapped in the booth in the Gate Room, tapping lightly on the glass... and then the Doctor railing against the injustice of it all.

RUSSELL T DAVIES: "I always knew about the glass and the tapping; I just didn't know it would be Wilf. But it would always have been someone ordinary and innocent. A single life. To balance that, I knew there would be massive explosions, and shattering glass, and planets appearing, and all sorts of hoo-hah – but then the end, when it comes, is so small and intimate. I mean, the Doctor saves planets every week, doesn't he? You've got to scale it down, to make it mean something. Once I imagined Bernard's heartbroken

Above: Rassilon (Timothy Dalton) returns to lead the Time Lords... "For victory!"

Below: Oh dear. Wilf is stuck in the chamber. Still, as long as he remembers not to knock four times, all will be well...

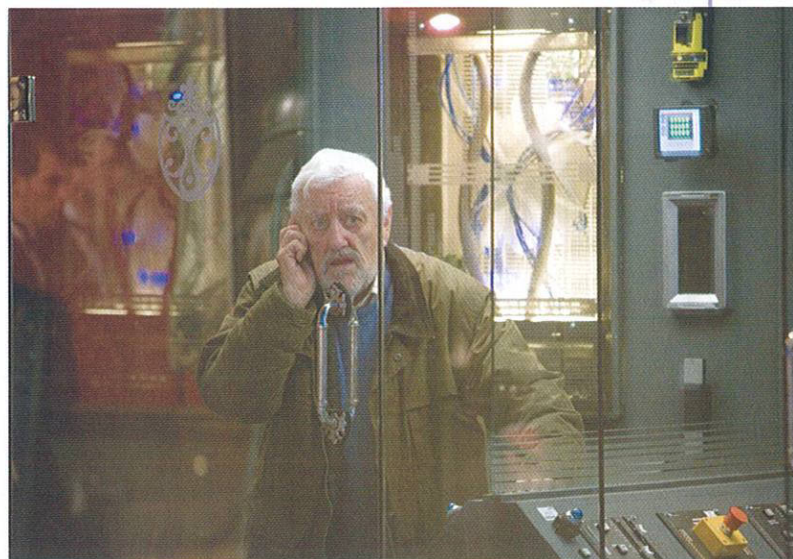


"I may have been a little haunted by previous versions of Rassilon. I lived in fear of that. But then you get Timothy Dalton...!" Russell T Davies

Daniel Craig. He was a proper actor playing Bond. I've always loved the two [Bond films] that he did, but I was careful not to mention them to him on set straight away. I didn't want to sound obsessed. You want to meet him and go, 'Hi... JAMES BOND! Nice to meet you... JAMES BOND!' But I managed to control myself." *DWM 417*

DAVID TENNANT: "He's every inch the movie star, but without any of the grandness that might come with that. At the wrap party, he said to everyone, 'I'm proud that not only am I James Bond, but I'm also a Time Lord,' so I think he was quite happy to notch up the icons. I remember us comparing the James Bond and *Doctor Who* theme tunes. There's a certain similarity of bass line there. And he took a shine to Julie Gardner, didn't he? He seemed quite fond of Julie. Yeah, he's a smoothy, no doubt about it." *DWM 417*

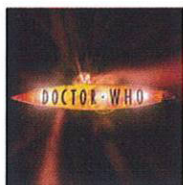
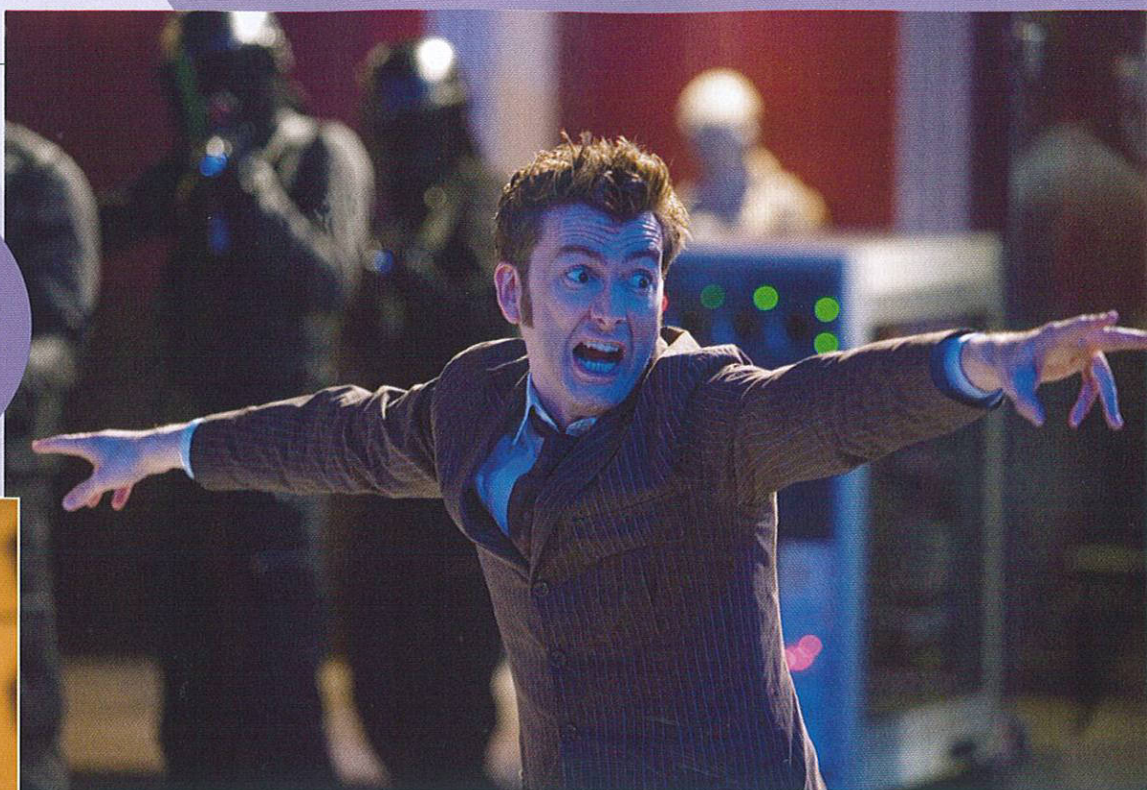
TIMOTHY DALTON: "Julie seemed pleased to see me, because she should be pleased, but what I have to do is make sure that the work I do merits her pleasure



2009

In '09

After 27 years, Terry Wogan presented his very last edition of *Wake Up to Wogan* on BBC Radio 2, receiving farewell messages from Gordon Brown and David Cameron.



“That final adventure was as big and courageous as I’d hoped it would be....” David Tennant

face at the glass, how could I go any other way? We saw so much of the Doctor’s potential ego in *The Waters of Mars*, it allowed me to let rip... You couldn’t have the Doctor being so furious with Wilf if you hadn’t seen the Time Lord Victorious. Epic things are being played out in that scene, even though it is, essentially, two men talking.” *DWM 417*

BERNARD CRIBBINS: “It’s a good scene, isn’t it? Someone said, ‘It’s Wilfred who’s the nemesis of the Doctor.’ Well, not exactly, because I’ve gone in the booth to save someone else, and then the Doctor saves me. It’s so understated, in a way. That’s the nice thing about it. It’s not great histrionics and leaping about. The Doctor says, ‘It’s started,’ and Wilf’s line is ‘Oh’ – a very small ‘Oh’. And the little hug.”

How do you feel at the end of a day filming scenes that intense?

“Soggy! You feel soggy. You put a lot into it.”

Interviewed by Benjamin Cook, *DWM 417*

DAVID TENNANT: “That scene was brilliant – and shocking, actually, because the Doctor’s saying some things that you don’t expect the Doctor to say. He’s being quite selfish, in a way that we rarely see, and yet it seems very true, and right, that in that moment he should rage against the dying of the light. He’s saying that it’s just not fair. I don’t think we’ve ever had the Doctor say that before, certainly not in that self-centred way.” It was shocking, too, to see the Doctor with a gun. “A simple, bold, shoot-your-brains-out revolver, yeah... It’s the only moment where you can do that – only when this Doctor’s story is coming to an end. The fear was that those final scripts wouldn’t quite measure up to the moment, I guess – I’m sure Russell had that fear, too – so it was thrilling to read them and think, this feels as big and as courageous as I’d hoped it would be. That final adventure fulfilled the expectation.”

David’s final day on set saw him hanging on a wire against green screen for the Doctor’s fall from the Vinvocci spaceship. Was that more or less emotional than recording the regeneration itself a few days earlier?

“Well, it was different. I’m glad the two didn’t coincide on the same day. There had been so many emotional moments – so many emotional scenes, in the run-up to that final day – that there had been continual reminders of what I was leaving behind. Telling the story of each of those scenes, you kept getting, sort of, little emotional jabs here and there. I thought that last scene on wires would be fine, because it was so mundane, in a way, but it was sadder than I’d expected. I had *The Sarah Jane Adventures* the next week [filming his guest appearance in *The Wedding of Sarah Jane Smith*], so I knew that I wasn’t quite disappearing. Even so, that final calling of a wrap on *Doctor Who*, I was surprised at how emotional I got. It was sad.” *DWM 417*

STEVEN MOFFAT: “The production team literally handed over at the moment of the regeneration. Me and Piers

Top: The Doctor tries in vain to prevent the Master completing his latest insane plan.

Above: He doesn’t want to go! The Doctor prepares to face the inevitable...

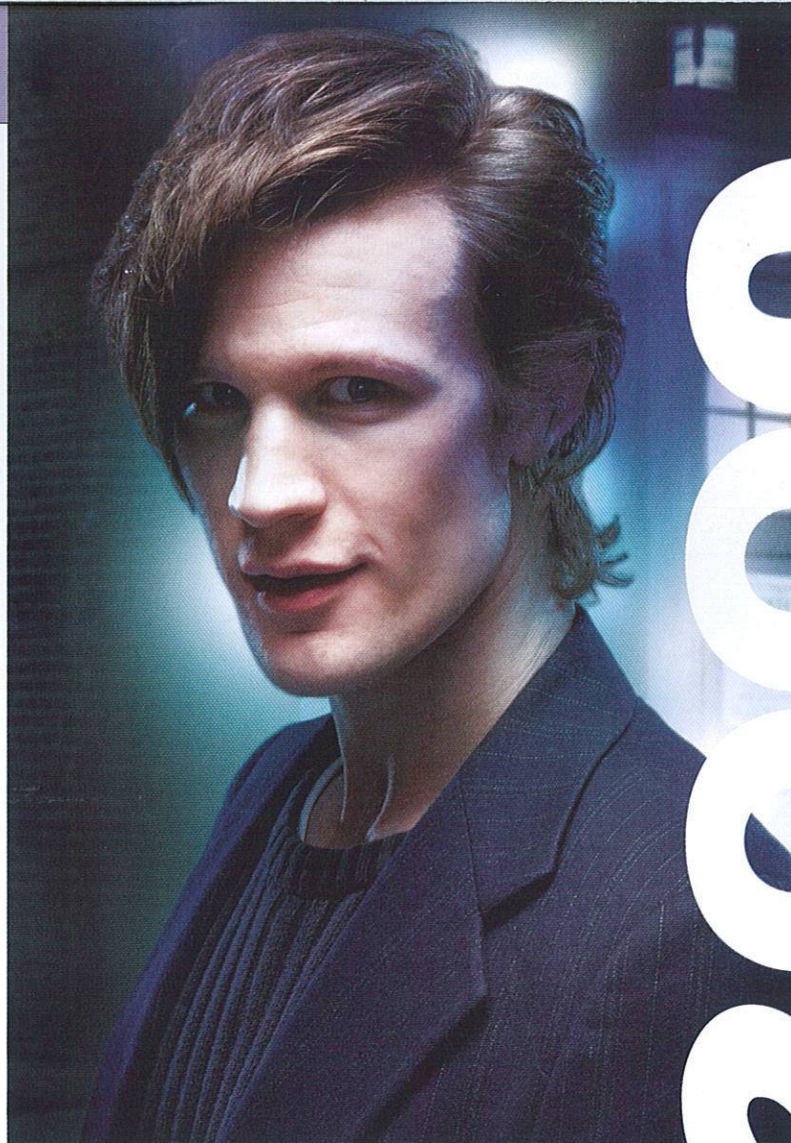
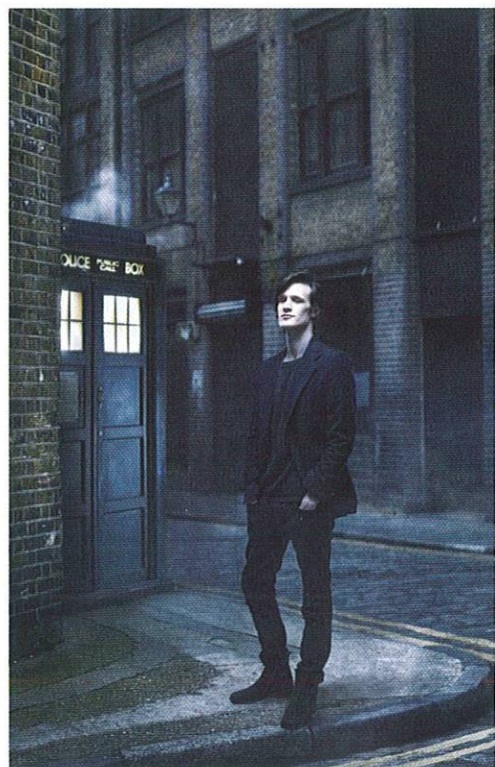
Below: Bruised and battered, but still alive! But hark! Is that knocking he can hear...?



came in and sat in the chairs, and Russell and Julie went away. We actually took over 30 seconds before the end of *The End of Time*. Whenever I say this to anyone else who works in television, they think it's the most insane thing in the world! We had an agreement: Russell said, 'If [the Eleventh Doctor] is going to speak, you should write the first words, not me.' Obviously, I didn't want to sabotage anything. I had to make it consistent. In fact, I'd written my Episode 1 [of the 2010 series] before he'd written David's final episode – so he had to get the TARDIS to a particular place, and then I had to write a tiny bit to connect the two, in order to crash the TARDIS. It's just a little bit, of course. I think it's frustrating if you wait all that time to see the new fella, and then he doesn't do anything. It's a funny scene." *DWM* 417

This "new fella" was 26-year-old Matt Smith.

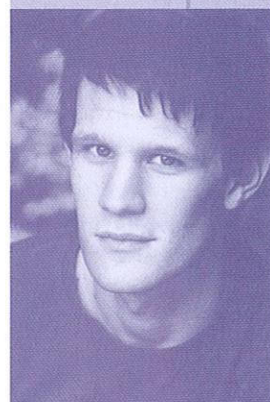
STEVEN MOFFAT: "I first saw Matt a few days before his *Doctor Who* audition. He was auditioning – bizarrely enough, if you can picture this – for the role of Dr Watson in *Sherlock* [the 2010 BBC drama, which Steven is producing with Mark Gatiss]. We'd already cast Benedict Cumberbatch [as Sherlock Holmes], and the very first person we saw for Dr Watson was Matt, who came in and gave a very good audition – but he didn't have a chance in hell of getting it, because he was clearly more of a Sherlock Holmes than a Dr Watson... But he gave a very good account of himself, and you could feel the effort in him clamping down on his barminess, you know, in order to do the audition. Oddly enough, I wrote an email where I said, 'I saw this guy today for Dr Watson, and I'd noticed he was on the list for *Doctor Who*' – so the Doctor did flip though my head at that time. Then I saw him about a week later for *Doctor Who*, on our first day, the third person through the door... As much as he was a struggling – but brilliantly accomplishing – Dr Watson, he just utterly got the Doctor, even though he didn't really know the show very well at that point. He so got it in every move. He was like Matt Smith unleashed! It was like he could just act in the way he always wanted to, as opposed to the way he'd always tried to." *DWM* 418



MATT SMITH: "After my first audition, I didn't think I'd done very well. I thought I was a bit manic, a bit over-energised. I rang my agent and said, 'I should have done it differently.' But I shook their hands and said, 'Thank you for letting me audition for the Doctor,' because it was such a privilege. You're thinking, I'm reading for the Doctor! He's the man. The biggest man in the room. He's the boss. He's the quickest, wittiest, most intelligent, most brilliant, most ingenious man. So, I tried my best. I tried to impress." Interviewed by Benjamin Cook, *DWM* 405

ANDY PRYOR: "My job was to help Steven, Piers and the BBC explore every possibility for the role. Steven was, quite rightly, wary of going too young with this, but Matt is a fantastic example of a young actor with an 'older head'. He's individual, and has a unique take on things, which makes him a perfect Doctor. Many younger actors wouldn't have the gravitas or the power for this part, but Matt has more maturity as a performer than some with many more years' experience... He's a one-off, really, in his age range." Interviewed by Benjamin Cook, *DWM* 405

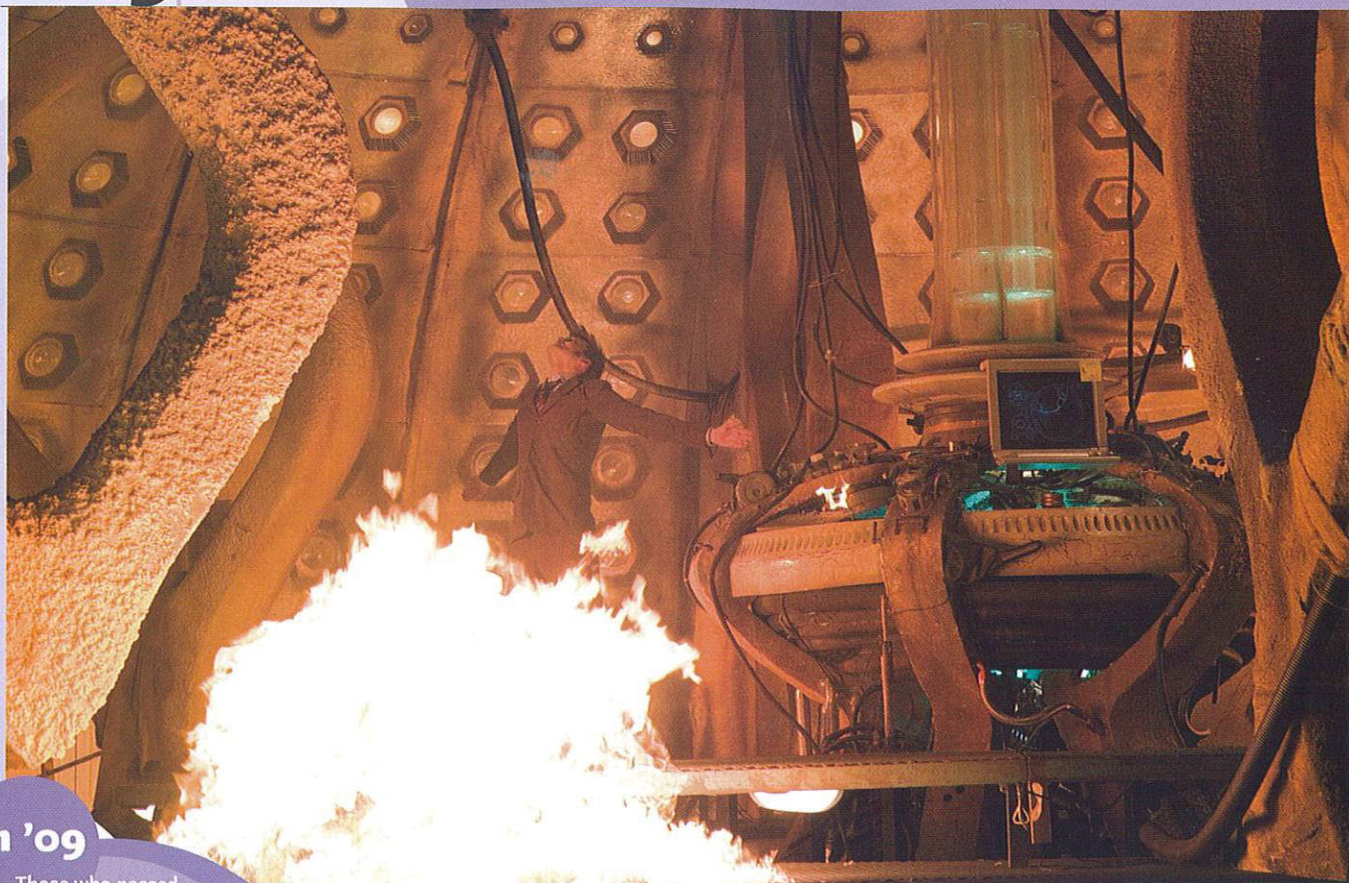
STEVEN MOFFAT: "He so didn't fit my imaginary profile of where we were going, because I did think we were probably going older. I thought, it's mid-30s to mid-40s. I still maintain that's where most of your Doctors will be, in that age group – young enough to run, but old enough to look like they can be King of the Universe. If I were to show the various auditions – which I will never do! – to an invited audience, they'd all vote the same way. It was very obvious it was him. It was a really, really good audition... The lovely thing you get with Matt is a hot young bloke – a very, very handsome young man – who is nonetheless genetically a little bit like Magnus Pyke, or whoever



Matt Smith

Above: Matt Smith was revealed as the Eleventh Doctor at the start of 2009...

Left: ... and began recording his travels in the TARDIS later that same year.



In '09

Those who passed away in 2009, who had a connection to the worlds of *Doctor Who*, included Dalek operator John Scott Martin; writer, director and producer Barry Letts; Production Unit Mangaer Christopher D'Oyly John; stuntman Alan Chuntz; and actors Iain Cuthbertson, Margot Van der Burgh, Terence Alexander, Wendy Richard, Harry Towb, Tenniel Evans, John Cater, Ray Barrett, John Ringham, Michael Summerton and Laurence Payne.

the modern equivalent would be... He's got that strange, bony face, and that odd, slouchy physique. You just want to look at him all the time... When Matt's on screen, he *owns* that screen." *DWM* 418

DAVID TENNANT: "I did my last bit on the TARDIS set, throwing back my head, and then Matt came on, and we did a couple of photographs. As I walked off, I heard Euros turn to Matt and go, 'Anyway, what we do now is....' I thought, wow, so that's how it works? And of course it does. One knows that's what will happen. Suddenly, what becomes important is getting the next scene done, and I'm not in the next scene. That's it. Cheerio. But that, more than anything, was a reminder of the fact that it was all over."

There's no handbook explaining the etiquette of filming your regeneration scene. What do you say to your successor? Do you high-five him on your way

out the door? Do you stay to watch him record his first scene?

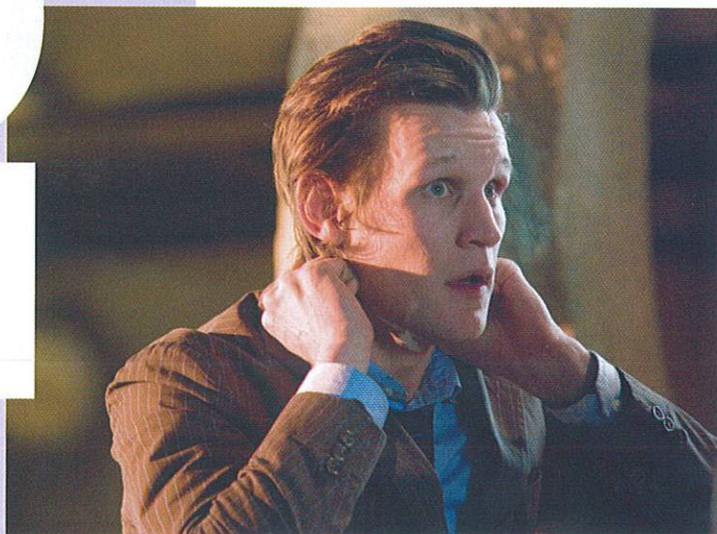
"Oh no, I didn't do that. Maybe I should have done. It never occurred to me to stay for his scene. I thought that would be, well, a ghost at the wedding. Matt had to get on with it himself. It was nerve-racking enough for the poor chap, so I just got out of there. I felt it was time that I should go. It was quite odd, because I finished, and drove off, and everyone else was still there, and you do become peculiarly fascinated about what's going on [back on set], and why you're not part of it anymore. But then you go home, and you look at your lines for the next day. You get on with it, because that's all you can do. I suppose it's a big moment, the regeneration, but it's just another day at work. I had to come in the next day and do more scenes, so normality creates a structure to these abnormal days and moments."

The Tenth Doctor's heartbreaking final line was, simply, "I don't want to go." David says: "I remember Russell saying ages ago – years ago, it feels like – that he knew what my last words were going to be, but he wasn't telling me. I was intrigued. I think I imagined it would be something that referenced something like... it's not going to be 'Allons-y!', that would be flippant, but... I never saw it coming," he says of the actual line, "and yet it's absolutely perfect. I think that's when Russell is at his absolute finest. Those are his masterstrokes, and I think that line was one of them." *DWM* 417

Unusually, the Tenth Doctor regenerates alone. Did Steven worry about who the newly-regenerated Eleventh Doctor is actually talking to in his first scene?

STEVEN MOFFAT: "I'm not a big fan of talking to yourself. I did keep saying, 'Who's he talking to?' But then I thought, you'd be quite keen to hear what your voice sounds like. It must be so disorienting! New teeth, new accent." *DWM* 417

Louise Page talks us through Matt's costume for the regeneration...





LOUISE PAGE: "We thought he'd probably end up in the stunt jacket, which was one size up from the other ones that David wore, but the normal jackets were a better fit in the end... But we had to use the stunt trousers, which were bigger, although they were taken in a bit for Matt. David is very slim-hipped, whereas Matt is, I think, an ex-footballer. He's slightly bigger trouser-wise." *DWM 418*

MATT SMITH: "Fatter?! "My God!"

No! No, no, not fatter at all. David Tennant is a very, very slim man –

"Whereas I'm rolling down the aisles?! Yes, well, no, it's... um, I don't know if they have lengthened the waistline. One would hope, at the tender age of 26, that I'm not spilling out of it!" *Interviewed by Benjamin Cook, DWM 417*



"I like a challenge and I'm ready to give it everything I've got. I'm going to work my socks off over the next few years..." Matt Smith

When the 2010 series begins, it's important that the audience sees the new Doctor as the same man.

STEVEN MOFFAT: "Yes, he is the man you've just seen, trying to deal with the fact that he's now a different shape. That sinks very much into our first episode. He's dealing with the fact that he's new. Imagine the trauma! Imagine if someone just took you and made you somebody else. You'd have to just deal with it... It's a fascinating thing. But it's still clear he's absolutely the same man." *DWM 417*

DAVID TENNANT: "A few weeks, one week, ten minutes even into Matt Smith's first episode, you'll go, 'Oh, that's where we are now,' and that's sort of the point. That's how it works. Of course it is, because you've got Steven Moffat, you've got Matt Smith, you've got all these wonderful, talented people..." *DWM 417*

DAVID TENNANT: "You're always waiting for someone to kind of go, 'He got through four years of *Doctor Who*, and now we've seen how great Matt Smith is we realise that David was rubbish, and he'll never work again. Not before time! Bye-bye.' You're always waiting for that, so you never relax. The more

people tell you they like what you do, the more you doubt it." *DWM 416*

MATT SMITH: "I'm very aware of the rich history of Chris and David. I was in the pub the other day, having Sunday lunch with my sister, and a lady came up to me and... told me that I have big boots to fill. I thought, well, it's lucky I've got big feet! I didn't say that, alas. I like the idea of a challenge, and I'm ready for it. I'm ready to give it everything I've got. I think there's a real prospect for change over the series, because I'm going to grow as a man, personally. I'll hit 30 in 2012, and that's an important stage of growing up, and how brilliant to do that as Matt Smith, but also as Matt Smith playing the Doctor, simultaneously. I'm really going to work my socks off over the next few years, do my best to enjoy it as much as I can."



Opposite page top:
The Doctor's explosive regeneration begins...

Top: ... and results in critical damage to the TARDIS...

Opposite page below:
... but despite the fact that the ship is crashing, he still has time to check out his new physiognomy. The Eleventh Doctor has arrived!

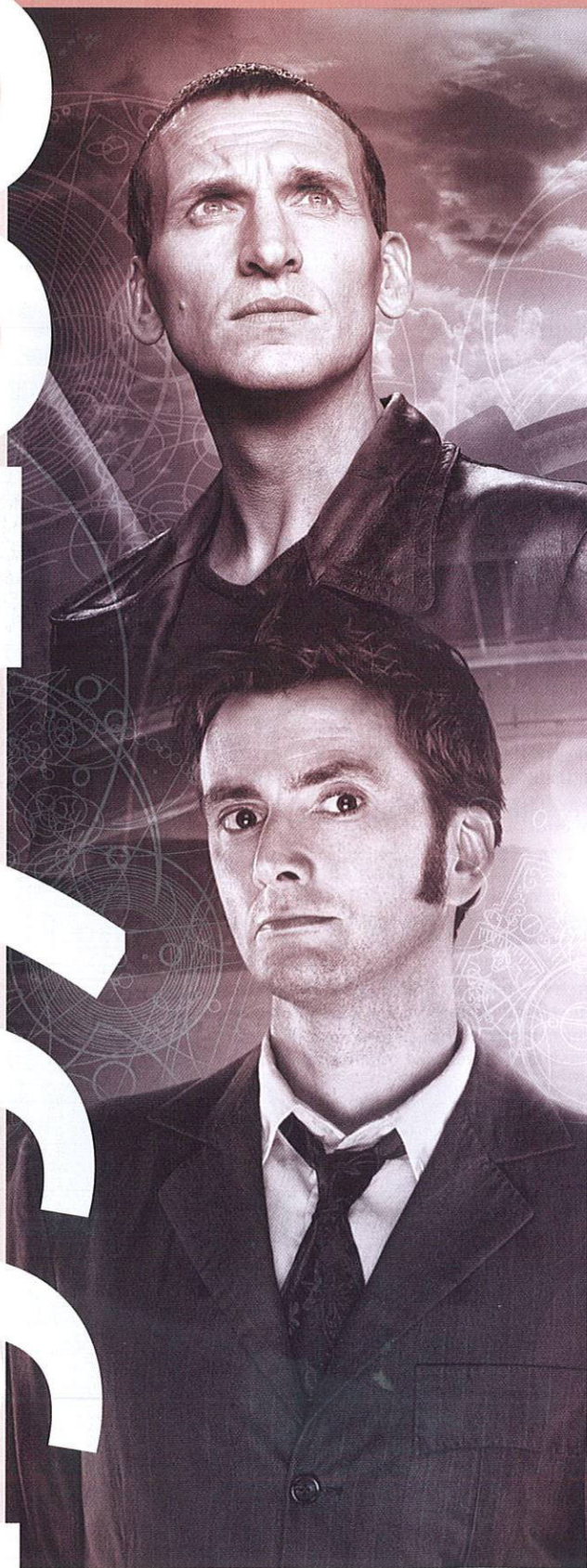
Above: Goodbye David, and thank you. We salute you, sir!

I'm going to try to make my Doctor as varied, and brilliant, and dark, and unpredictable, and happy, and sad, and funny as I can – every facet of me, really – and explore it with bravery and courage. I'm going to do it my way, and see where it takes me." *DWM 405*

RUSSELL T DAVIES: "If some fans have been counting down the days until we leave, that's their prerogative. Football fans do nothing but imagine a different line-up. It's like fantasy football. It's... well, I was going to say, 'It's what love does,' but I hope you don't do that to your partner! It's what *that form* of love does. It's what fan love does." Looking back at his tenure on *Doctor Who*, Russell feels "happy," he says. "As simple as that, but as huge as that. I've always loved *Doctor Who*, and always thought it was the best – and now, for once in my life, it's like everyone agrees. That never happens! It's been an enormous pressure, and I won't miss that, but when we get it right, as I believe we have, it's like a form of folklore – and that's the greatest compliment of all. In 70 years' time, there will be old folk saying, 'Do you remember Rose Tyler and the Doctor on the beach?' and 'Do you remember when the four knocks came?' And that's the best legacy I could ever hope for." *DWM 417* ●

AFTERWORD

BY CAROLE ANN FORD



When I appeared as Susan in the earliest episodes of *Doctor Who*, I don't think any of us really could have known what we were starting. It was 1963, and we recorded each episode almost as it was due to be transmitted. It was not an expensive show – but I think we managed to do pretty well on the very small amount of money that we had for the budget. We had a really dreadful studio when we started, at Lime Grove; it was so underequipped it was very difficult to get the show made at all! BBC TV Centre was much better, but we didn't have all the amazing stuff that they have these days! We made a story about Marco Polo's journey to Cathay in that small Lime Grove studio. But today, when they did a story about the eruption of Vesuvius in Pompeii, they actually went to Italy to film it!

But although I think the way they *make* the programme now only bears a passing resemblance to what we did back in the 60s, the *heart* of the show – the adventure, the storylines, the fun, the monsters... the running around and the screaming! – all that remains the same. Nothing ever changes there.

The modern reincarnation of *Doctor Who* has been absolutely brilliant. The production values are superb and they have such *fun* in it. I'm dead jealous. The first one I saw was an episode called *The Empty Child*, where Rose was swinging from a barrage balloon in the middle of the London blitz. It was breathtaking, but all I could think was, 'Oh my God... why couldn't I have done something like that?' The girls they have in the show today – Rose Tyler, Martha Jones, Donna Noble – they all get such lovely feisty things to do, all the things that I would have loved to have done. I'd love to get that experience of working with all that wonderful stuff around me. Well, I'd be mad to say no!

Christopher Eccleston was so important to the success of *Doctor Who* when it first came back in 2005. I thought he was absolutely fantastic. The first time I saw one of his episodes, I must admit I was thinking, 'Oh my God, what's happening here?' – but only because the whole concept of his Doctor was so totally different to what we had done at the very start. But once you got used to him he was absolutely amazing. It was a shame he didn't stay longer... but then, of course, we got David Tennant! He was also excellent. What a performance! What a terrific actor. I saw his *Hamlet* on DVD a couple of nights ago – and wow, he was amazing. A Doctor Who for the twenty-first century.

I watched David's regeneration into Matt Smith on New Year's Day, and – do you know? – it's the first *Doctor Who* transformation I've ever seen. I'd never seen one before, in all these years. Wasn't it brilliant the way the new Doctor was feeling his long hair and saying, 'I'm a girl! I'm a girl!?' After all the action and the thrills and the drama, you had a scene that was *funny*. I'm so glad there's that element of humour in the series – that's always been such a big part of its success. You need that as well as the scares and the excitement and the adventure.

When the series returned, I really thought, 'Oh well, no-one will be interested in the old ones any more'. But, if anything, people seem to be even *more* interested in looking at the beginnings of it. I get fan mail from young children, who want to find out about the origins. They've been looking at the old DVDs and they're absolutely fascinated. At conventions, I get really young kids, eight-year-olds, coming up and asking for my autograph. That's because of the magnificent success of today's *Doctor Who* – the children who've been caught up by the adventures of the Ninth and Tenth Doctors, and have been inspired by that to find out about the show's past. Perhaps, that's its greatest legacy of all.

And so, as they say, the story goes on. And I'm delighted that the future of *Doctor Who* seems to be in safe hands... ●

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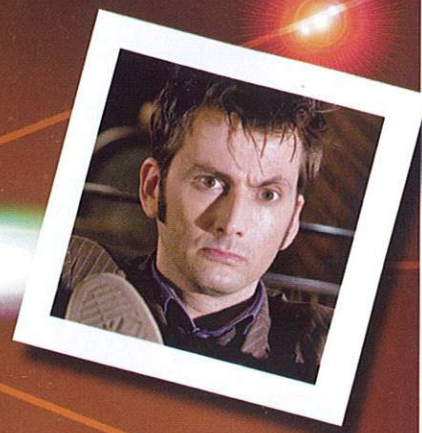
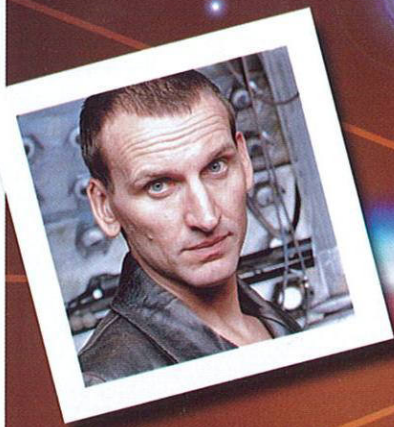
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